

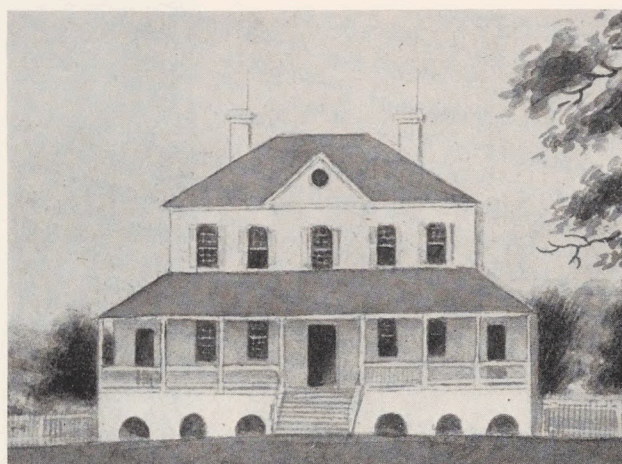
# AMERICAN PAINTERS OF THE SOUTH

THE CORCORAN GALLERY OF ART  
WASHINGTON, D. C.



APRIL 23 - JUNE 5, 1960

A M E R I C A N



# PAINTERS OF THE SOUTH

THE CORCORAN GALLERY OF ART





6. FRANCIS BREREWOOD      Benedict Leonard Calvert, Governor of Maryland, 1727-1731  
*Lent by The Baltimore Museum of Art*



## FOREWORD

We are very much indebted to the private collectors and museum directors and curators who have made available to us works in their collections. Without their generosity, the exhibition would not have been possible.

We called upon several friends of the Gallery to advise us and help us with the research. We are most grateful to Mrs. Russell J. Quandt, former Curator of American Art at the Gallery and a member of the Corcoran's Women's Committee, who suggested to us the subject of the exhibition and assisted us with the research. Mrs. Ralph E. Phillips, Curator and Keeper of the Clark Collection at the Gallery, prepared the biographies with the assistance of Mrs. Philip W. Amram, Mrs. H. Struve Hensel, and Mrs. John R. Slidell, all members of the Corcoran's Women's Committee. Mrs. Andrew Parker, Chairman of the Women's Committee of the Gallery, has helped us secure loans, and has undertaken to raise funds to assist the Gallery with the printing of the catalogue. The funds were generously contributed by Mr. Chas. H. Tompkins, Jr., and Mr. Francis M. Tompkins. We are most grateful to them.

Among the many persons who have helped, we are very much indebted to the following:

Mrs. Richard Black, Curator, the Abby Aldrich Rockefeller Folk Art Collection; Miss Laura M. Bragg; Mr. William P. Campbell, Curator of Paintings, National Gallery of Art; Mrs. Frank J. Fede, Curator, Mount Vernon; Mr. James W. Foster, Director, Maryland Historical Society; Mr. John M. Graham II, Director and Curator of Collections, Colonial Williamsburg; Mr. Meredith Johnson, Director, Woodlawn Plantation; Mrs. McCook Knox, Art Historian and a member of the Gallery's Council; and Mr. Gordon Saltar of The Henry Francis Du Pont Museum, Winterthur.

We are also most grateful to the staffs of the Frick Art Reference Library, New York, the library of the National Gallery of Art and the Library of Congress for their assistance.

HERMANN WARNER WILLIAMS, JR.  
*Director*

HENRI DORRA  
*Assistant Director*



## INTRODUCTION

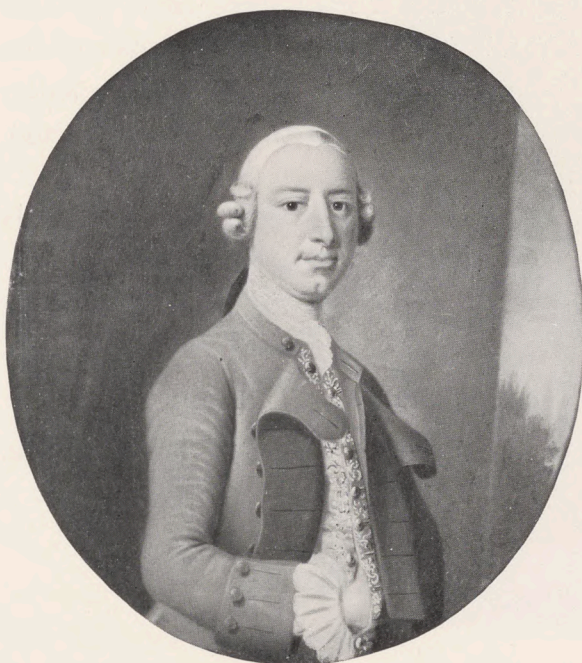
A history of painting in the American South has yet to be written. In spite of the devastations of wars, fires and other catastrophes, a vast amount of 18th and 19th century pictorial material remains, much of it in private hands, much of it known only to local antiquaries. Since, for a variety of reasons, the Southern states have not been combed for native works of art to the extent, for instance, that the Northeast has, the average museum visitor may be acquainted with only half a dozen names of painters of the South, and may have a very lopsided view of the history of American art as a result.

The present exhibition is designed to fill this hiatus and, we hope, to supply

additional raw material for such a history. In time, the exhibition reaches from about 1710 to the 1860's. Geographically, its range is from Maryland and Missouri on the north to the Carolinas and Louisiana on the south. It should be added that the exhibition's focus on the areas contiguous to Washington was not entirely intentional: work representing more distant states proved in some cases impossible to borrow.

Not all the painters whose work is shown here were natives of the South; on the contrary, early ones like Kühn, the elder Hesselius, Mrs. Johnston, Bridges, Durand, Wollaston and Theus came originally from four or five different countries, while in later years many leading painters in the area, although American-born, were Southerners neither by birth nor permanent residence. Their pictures, however, became a part of the cultural milieu of the South and inevitably influenced indigenous developments. Even the work of the few very temporary visitors who are represented in the show, like the Englishman Francis Brerewood, has significance as a record of the social scene and the tastes of the time.

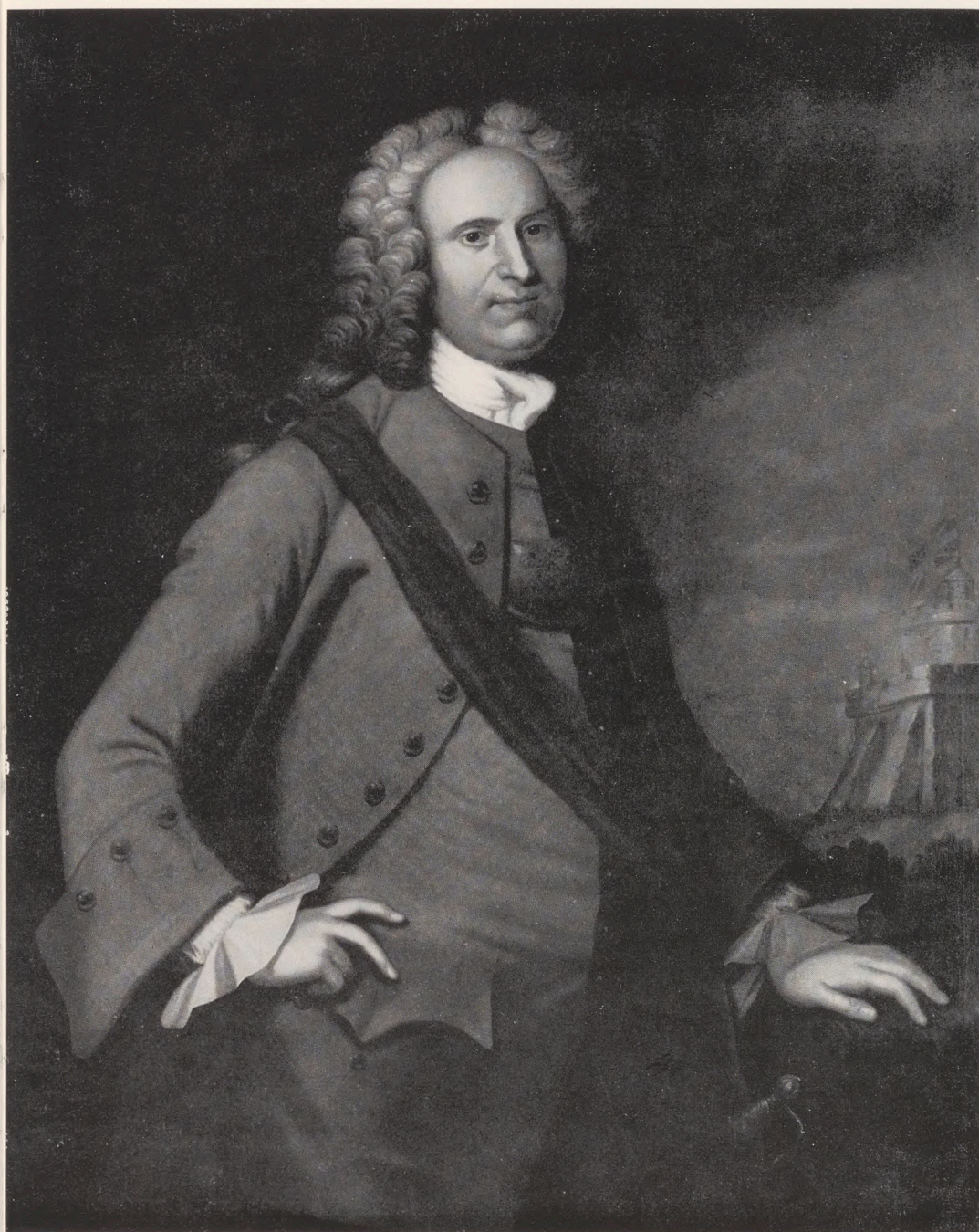
Folk art—the art of the common man—has been included along with the work of academically-trained painters. In regard to the native-born painters of the later 18th and early 19th century, the distinction is sometimes a fine one. All of them had to overcome the same obstacles: no training facilities (although a still active craft tradition of sign- and coach-painting supplied a starting point for some) until



12. JEREMIAH THEUS  
William Wragg

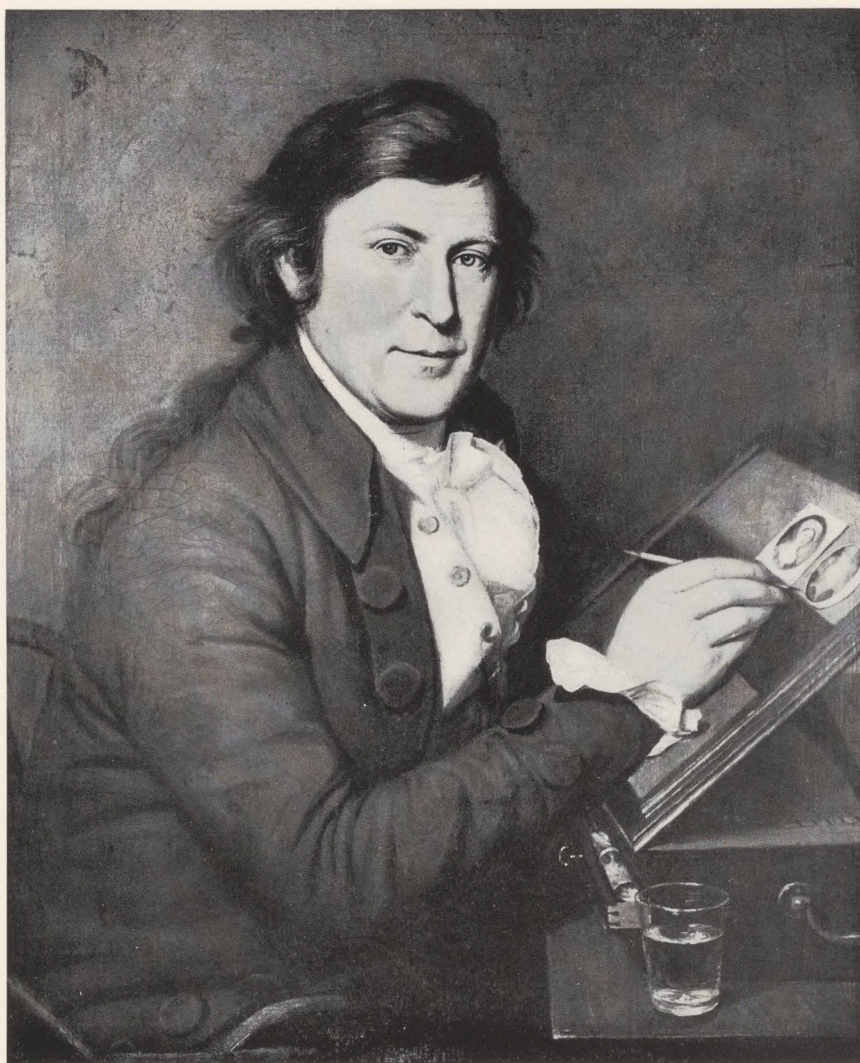
*Lent by the Detroit Institute of Arts*





10. JOHN WOLLASTON      Colonel Abraham Barnes  
*The Corcoran Gallery of Art*





22. CHARLES WILLSON  
PEALE

Portrait of James Peale  
*Lent by Amherst Col-  
lege, Massachusetts*

after 1805, when C. W. Peale founded the Pennsylvania Academy of the Fine Arts, a dearth of other pictures to serve as models, difficulties in obtaining painting materials, a scattered clientele, and so on. Certainly these problems which so challenged the ingenuity of the would-be painter contributed to the strongly individualized styles of many of our artists, most of whom could not, like Peale and Benbridge, Allston and Bingham, go abroad to study.

Every exhibition builds on its predecessors. One of the most important collections of Southern portraits ever assembled was the exhibition, *Virginia Historical Portraiture*, organized in Richmond in 1930 by the late Alexander W. Weddell. More recent exhibition catalogues which were milestones in the study of local history and art are the Valentine Museum's *Makers of Richmond* (1949) and *Our Town: 1749-1865* (1956) published by the Alexandria Association. Maryland



51. EDWARD GREENE  
MALBONE  
Self-portrait  
*The Corcoran Gallery  
of Art*



painting has its biographer in the late Dr. J. Hall Pleasants, author of the catalogue of the exhibition, *250 Years of Painting in Maryland* (Baltimore Museum of Art, 1945) and many specialized studies which are models of scholarship. Miss Anna Wells Rutledge's "Artists in the Life of Charleston" (American Philosophical Society, *Transactions*, XXXIX, Pt. 2, Nov. 1949) is an invaluable compilation of documents relating to that city. *Mississippi Panorama*, the catalogue of the exhibition of the same name held at the City Art Mu-

seum of St. Louis in 1949, has become a classic in its field. Innumerable other catalogues, monographs and special articles which have also been consulted must go unlisted here. Finally, credit must be given to that indispensable new tool for art historical research, *The New-York Historical Society's Dictionary of Artists in America 1564-1860*, by George C. Groce and David H. Wallace (New Haven, 1957), without which this type of research would be infinitely more difficult.

ELEANOR SWENSON QUANDT



# THE PAINTERS AND THEIR WORK

## HENRIETTA JOHNSTON (P-1728/29)

Henrietta Johnston is probably the first woman artist to have painted in America. She is certainly the first to have worked in pastels. When her husband, the Reverend Mr. Gideon Johnston, settled with his family in Charleston about 1707 as Rector of St. Philip's and Commissary of the Bishop of London in South Carolina, they found life so difficult that Mrs. Johnston helped support the family by drawing pastel portraits. These she executed in a simple and delicate palette of three or four colors, her style recalling the late Stuart painters in the Lely-Kneller tradition. She was especially successful in her portraits of young girls and women. There is evidence to indicate that she was Irish and that she may have studied with Simon Digby, Bishop of Elphin, and with Edward Lutterel of Dublin. Except for one trip to New York about 1725 she painted only in Charleston, dying there in 1728-1729.

1. Mrs. Samuel Wragg  
1708. pastel on paper 8 $\frac{3}{4}$  x 11 $\frac{1}{2}$  inches  
*Carolina Art Association, Charleston, South Carolina*

## JUSTUS ENGLEHARDT KUHN (active c. 1708-1717)

Justus Englehardt Kühn, a German who probably came to America during the religious wars at the end of the 17th century, applied for naturalization at Annapolis in 1708. He painted there until his death in 1717. At least eleven of his works have been identified, and in them we find reminiscences of the formal Baroque gardens and elaborate scenic backgrounds of the European paintings and engravings of the period. His portraits of children are especially charming.

2. Charles Carroll of Annapolis as a Child of about 10  
c. 1712. 53 $\frac{1}{2}$  x 38 $\frac{1}{2}$  inches  
*J. Gilman D'Arcy Paul, Baltimore, Maryland by courtesy of the Maryland Historical Society*

OIL ON CANVAS, EXCEPT WHERE OTHERWISE INDICATED

## UNIDENTIFIED (Virginia, c. 1720)

3. Edward Broadnax  
30 x 25 inches  
*William F. Broadnax III by courtesy of The Virginia Museum of Fine Arts, Richmond*
4. Elizabeth Rebecca Broadnax  
30 x 25 inches  
*William F. Broadnax III by courtesy of The Virginia Museum of Fine Arts, Richmond*

## GUSTAVUS HESSELIUS (1682-1755)

Gustavus Hesselius, born in Sweden in 1682 of a distinguished family of scholars (he was a cousin of Emanuel Swedenborg), came to this country in 1711/12, stopping for a short time in Wilmington, Delaware, and moving on to Philadelphia. Here he was active, with some years of work in Maryland and Virginia, until his death in 1755. One of the first trained portrait painters of note to arrive in the Colonies, he was also the first to paint religious and classical subjects. In later years he turned most of his portrait work over to his son, John, in order to devote his time to organ building and spinet making.

5. John Baylor of "Newmarket", Virginia  
c. 1721. 33 x 25 inches  
*John Baylor, Baltimore, Maryland*

## FRANCIS BREREWOOD (active c. 1730)

Francis Brerewood, an English architect and painter, is presumed to have come to Baltimore with his father who was for a time Custodian of the Baltimore County Records. As Benedict Leonard Calvert was Governor of Maryland from 1727-31 the portrait in this exhibition was probably painted during this period.

6. Benedict Leonard Calvert, Governor of Maryland, 1727-1731  
39 $\frac{1}{2}$  x 29 $\frac{1}{2}$  inches  
*The Baltimore Museum of Art, Maryland*





36. FRANCIS GUY      Baltimore in 1802      *Lent by the Brooklyn Museum*

CHARLES BRIDGES  
(active in America 1735 - c. 1740)

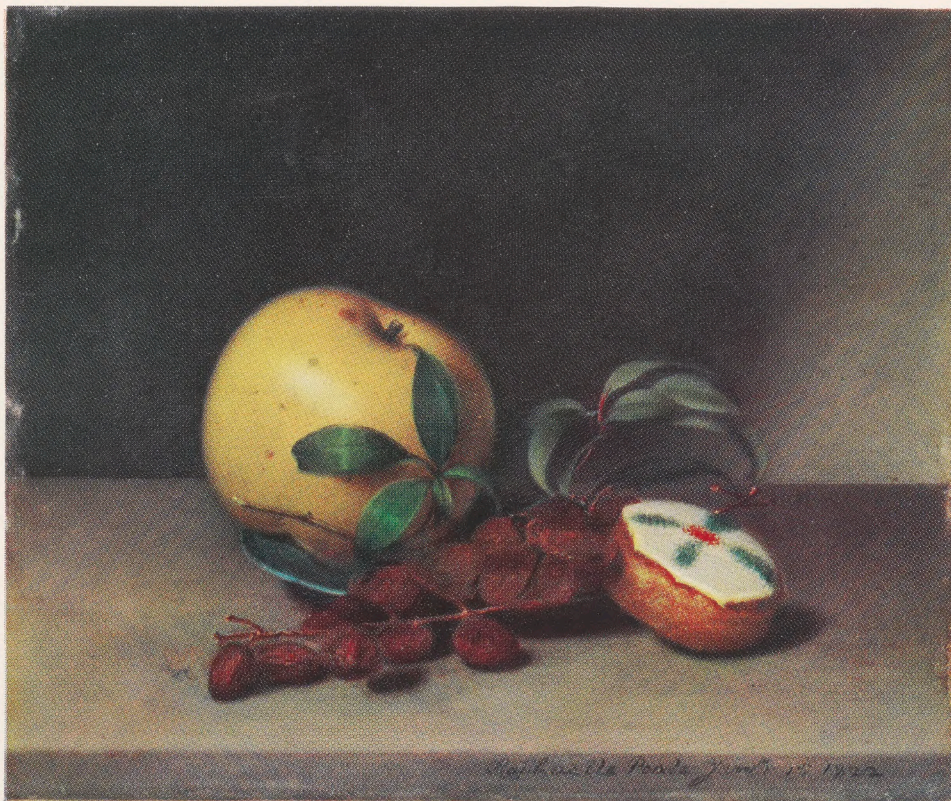
Charles Bridges was the first professional English painter to come to Virginia. According to Byrd family tradition, Colonel William Byrd II had met Bridges in the studio of Sir Godfrey Kneller, the leading portrait painter of the early 18th century in London, where Bridges may have been one of several assistants. It seems likely that Bridges painted Colonel Byrd's eldest daughter, Evelyn, in London. Arriving in Virginia, already an old man, in 1735, Bridges received further commissions and introductions from Colonel Byrd: writing on Dec. 30, 1735, Byrd recommended Bridges to Colonel Alexander Spotswood, reporting that "he has drawn my children & several others in the neighbourhood." At least one, or possibly two, portraits of Spotswood were the result. The last known

reference to Charles Bridges in Virginia documents occurs in the *Order Book for Caroline County* for October 1740. At an unrecorded date after that, Bridges returned to England, where he died sometime after 1746.

At least fifty Virginia portraits painted in the Kneller manner have been attributed at one time or another to Bridges. Unresolved discrepancies in identification of subjects and in provenance, as well as problems of style, still make definite attributions hazardous. In view of Colonel Byrd's letter to Colonel Spotswood, the portraits of Wilhelmina and Anne Byrd are surely key paintings in the study of Bridge's work.

7. Wilhelmina Byrd (Mrs. Thomas Chamberlayne)  
c. 1735. 50 x 40 inches  
*"Brook Hill," Richmond, Virginia, home of the Stewart family*





42. RAPHAELLE PEALE Still Life with Cake  
*Lent by the Brooklyn Museum Plates courtesy of Time, Inc.*

8. Anne Byrd (Mrs. Charles Carter)  
 probably 1735. 50½ x 40½ inches  
*Colonial Williamsburg, Virginia*

JOHN WOLLASTON (active 1736-1767)

John Wollaston was probably the son of J. Woolaston, an English painter and musician of the early 18th century. He must have trained in one of the several schools specializing in "drapery painting" in London, for his first signed painting in 1736, though lacking in assurance, shows great competence in the treatment of fabrics. He came to America in 1749 and during the next decade painted over three hundred portraits. He worked first in New York where he became an immediate success. Never had his sitters seen such elegant rendering of satins, velvets and laces, such elaborate wigs, or such skill in painting the fine linen of stocks and ruffles. From New York he went to Annapolis,

and it was at this time the *Portrait of Colonel Abraham Barnes* in this exhibition was painted. He was working in Virginia in 1755 and in Philadelphia in 1758, after which time he left for India to accept a post as "writer" for the East India Company in Bengal. It is said that he became very wealthy in India, but we find him back in the American Colonies in 1767 at Charleston, S. C. He remained only a few months, but during this time finished at least twenty portraits, among which was the *Portrait of Ann Gibbes* in the present exhibition. He is presumed to have died shortly after his return to England. Wollaston exerted a profound influence on his American contemporaries, especially on Benjamin West, Matthew Pratt and the younger Hesselius.

9. Mrs. Benjamin Harrison (Anne Randolph)  
 28½ x 36 inches  
*Virginia Historical Society, Richmond*



10. Colonel Abraham Barnes  
1753-54. 50 $\frac{1}{2}$  x 40 $\frac{1}{2}$  inches  
*The Corcoran Gallery of Art, Washington, D. C.*

11. Ann Gibbs (Mrs. Edward Thomas)  
1767. 30 $\frac{1}{8}$  x 25 $\frac{1}{2}$  inches  
*Worcester Art Museum, Massachusetts*

#### JEREMIAH THEUS (c. 1719-1774)

Jeremiah Theus was brought from Switzerland to South Carolina by his parents around 1735. By 1740 he was established in Charleston and advertising in the *S.C. Gazette*: "Notice is hereby given, that Jeremiah Theus Limner is remov'd into the Market Square near John Laurans Sadler, Where all Gentlemen and Ladies may have their Pictures drawn, likewise land-skips of all sizes, Crests and Coats of Arms for Coaches or Chaises. Likewise for the Convenience of those who live in the Country, he is willing to wait on them at their respective Plantations." From this time until his death in 1774 he was undisputed as the painter of Charleston's aristocracy, challenged only by John Wollaston during his brief stay in the city. His style varied little during his more than thirty years of prolific activity. His approach was academic, his poses conventional. He did not flatter his sitters or enhance their portraits with elegant details beyond the required richness of costume which he executed in a competent "drapery school" manner.

12. William Wragg  
c. 1740-45. 15 $\frac{3}{8}$  x 13 $\frac{1}{2}$  inches  
*The Detroit Institute of Arts, Michigan*
13. Mrs. James Skirving (Sarah Vinson)  
29 $\frac{3}{8}$  x 24 $\frac{1}{2}$  inches  
*Carolina Art Association, Gibbs Art Gallery, Charleston, South Carolina*

#### JOHN HESSELIUS (1728-1778)

John Hesselius, son of Gustavus Hesselius, was born in Maryland in 1728. He went with his family to Philadelphia in 1735 where he seems to have enjoyed a successful social as well as artistic life. He studied portraiture with his father and was set up professionally as a painter about 1750. He moved about, painting in Vir-

ginia and Maryland, and eventually married a wealthy widow, Mary Young Woodward, in 1763. He passed his remaining years at "Bellefield," an extensive plantation on the Severn River near Annapolis, painting the most important landowners in that vicinity. His early portraits show the influence of the elder Hesselius. His later works reflect contact with the more mannered style of John Wollaston.

14. Colonel Samuel Washington  
48 $\frac{1}{2}$  x 39 inches  
*Dr. and Mrs. John A. Washington, Washington, D. C.*
15. Mrs. Samuel Washington (Jane Champe)  
48 $\frac{1}{2}$  x 39 inches  
*Dr. and Mrs. John A. Washington, Washington, D. C.*
16. Mrs. Richard Chew III (Sarah Lock)  
1762. 28 $\frac{1}{2}$  x 25 inches  
*Mr. and Mrs. Richard Chew Zantzinger, Upper Marlboro, Maryland*
17. Samuel Lloyd Chew  
1762. 38 x 30 inches  
*Ginsburg & Levy, Inc., New York, New York*
18. Children of Philip and Mary Grymes of Middlesex County, Virginia  
54 x 65 inches  
*Virginia Historical Society, Richmond*

#### JOHN DURAND (active 1766-1782)

Little is known of John Durand's background. He was painting and teaching in New York City from 1766-68, but like most of the portrait painters of his time, found it necessary to travel afield to find his clients. He is known to have painted briefly in Connecticut and to have made at least two prolonged stays in Virginia where in 1770 he advertised his willingness to paint "almost anything at a reasonable price." His portraits are tight, but the elaborate surface pattern has considerable elegance. Nothing is known of his career after 1782. At that time he was painting in Virginia.

19. Mrs. John Lothrop  
c. 1770. 36 x 27 inches  
*Collection of Edgar William and Bernice Chrysler Garbisch, Cambridge, Maryland*





48. JACOB EICHHOLTZ    The Ragan Sisters  
*Lent by the National Gallery of Art*



20. Mrs. Abraham Duryea  
49 x 37 inches  
*The Baltimore Museum of Art, Maryland*

# CHARLES WILLSON PEALE (1741-1827)

Charles Willson Peale, the eldest son of a school teacher, was born in Maryland in 1741. Widowed, with five young children, his mother apprenticed Charles to a saddler and wood carver in Annapolis at the age of 12. By 1762 he had opened a saddlers shop of his own and added clock making and silver smithing to his skills. A hot-headed young man, he became involved in local politics and was constantly in difficulties. He received his first lessons in painting from John Hesselius about this time and worked briefly with Copley in Boston. In 1767, with funds raised by subscription among his friends, he was able to go to London to study with Benjamin West. He returned to Annapolis in 1769 with a sound academic training. Using Annapolis as headquarters until 1755, he found commissions for portraits in nearby Baltimore, Philadelphia, Williamsburg and Mt. Vernon, where he painted the first of his fourteen likenesses of George Washington in 1772. After service in the Continental Army during the American Revolution, he settled permanently in Philadelphia. A man of many enthusiasms, he opened first a painting gallery in 1782, and later, in 1786, established his famous museum in Independence Hall devoted to natural history and science as well as art executed mostly by himself and his son Rembrandt. He was also instrumental in founding the Pennsylvania Academy of Fine Arts. He continued to paint portraits, but in his later years he gave much of his time to mechanical experiments and inventions. He sired many children, several of whom became well-known artists. He died in Philadelphia in 1827. Peale could turn his hand to many art mediums. He painted miniatures and drew in pastels, he engraved etchings and mezzotints, but his skill was most evident in his portraits.

21. Mr. and Mrs. Benjamin Laming  
1788. 41½ x 60 inches  
*Morris Schapiro, Ellicott City, Maryland*

22. Portrait of James Peale  
1795. 30 x 25 inches  
*Amherst College, Massachusetts*

# HENRY BENBRIDGE (1743 - c. 1812)

Henry Benbridge was born in Philadelphia in 1743. He showed an early interest in art, and is said to have studied briefly with Wollaston and perhaps with Matthew Pratt in Philadelphia before going to Italy around 1764 to work under Mengs and Batoni. During the winter of 1769-70 Benbridge was well received in London by the Benjamin Wests and their friends, and by Benjamin Franklin whom he painted. However, he returned to Philadelphia in 1770. Here he enjoyed fashionable patronage, was elected a member of the American Philosophical Society in 1771, and shortly after married Leticia Sage, herself a miniature painter of some renown. For reasons of health, they moved to Charleston around 1772 where he became the most popular portrait painter of the South. He made frequent trips back to Philadelphia and Virginia and, some time near 1800, settled in Norfolk. Listed as a miniaturist and historical painter as well as a portrait painter, he was at his best in large conversation pieces. An honest and direct approach often counteracted the formal hardness and lack of charm found in many of his paintings. *The Discovery of Achilles* in this exhibition was painted before the artist went to Charleston, while the *Family Group* was probably painted on a trip to Philadelphia.

23. *The Discovery of Achilles*  
c. 1771. 26 x 42 inches  
*Mrs. Harriet K. Saltar, Milford, Delaware*
24. *Family Group: The Artist, Miss Edwards, Dr. Enoch Edwards, Frances Gordon Edwards*  
c. 1779. 30 x 23½ inches  
*Philadelphia Museum of Art, Pennsylvania, Gift of Miss Fannie Ringgold Carter*

# UNIDENTIFIED (Virginia, c. 1780)

25. *The End of the Hunt*  
34½ x 53¾ inches  
*National Gallery of Art, Washington, D. C. From the Collection of American Primitive Paintings given by Edgar William and Bernice Chrysler Garbisch*



#### GEORGE BECK (1748/50-1812)

George Beck was born in Ellford, England, sometime between 1748 to 1750. We know that for about ten years he served as draughtsman in the British Corps of Engineers, but shortly after his marriage in 1786, he turned to landscape painting with some success, exhibiting in the Royal Academy from 1790-1794. He and his wife, also a landscape painter as well as a schoolteacher, came to Norfolk, Virginia, in 1795, and for the next decade he painted mostly in Baltimore and Philadelphia. Mrs. Beck opened young ladies' seminaries in each of these cities to help with their finances and later conducted a school in Lexington, Kentucky, where they were located around 1806 until his death from tuberculosis in 1812.

Beck was one of the earliest of the trained landscape artists who came to America in the 1790's to penetrate to the then western limits of the country. Although never financially successful, he had his vogue—in 1797 George Washington purchased two of his paintings of the Falls of the Potomac which still hang in Mt. Vernon.

26. View of Baltimore from Howard's Park  
1796. 37 x 45½ inches  
*The Maryland Historical Society, Baltimore*

#### JAMES PEALE (1749-1831)

The younger and somewhat retiring brother of Charles Willson Peale, James Peale, was first trained to be a cabinet maker and as a youth made frames for his brother. It is only after the latter returned from London in 1769 that James received instruction in painting from him. The artist first took up portraiture, but his career was interrupted by the Revolutionary War in which he served as an officer in the Continental Army. Upon returning, he settled in Philadelphia, now devoting himself almost exclusively to miniature painting—his style clear and precise in the neo-classic manner. His brother Charles, in fact, turned over his very lucrative miniature practice to him. James also executed still lifes of considerable distinction. He painted a great deal in Maryland between 1794 and

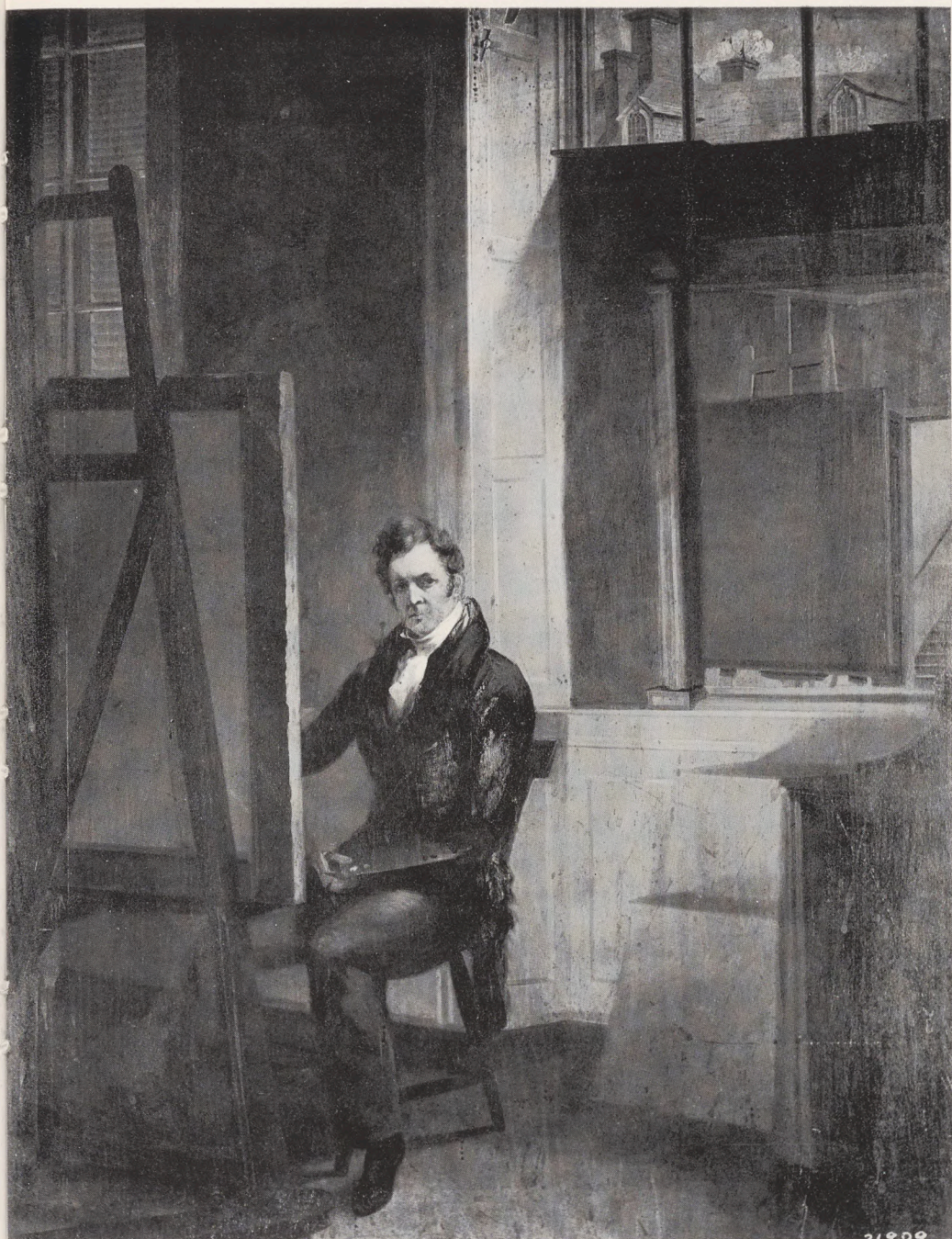
1803, but the latter part of his life was spent in Philadelphia where he died in 1831.

27. John Greer  
1794. watercolor on ivory, 2 x 1½ inches  
*The Maryland Historical Society, Baltimore*
28. Portrait of Rembrandt Peale  
1795. watercolor on ivory, 2½ x 1¾ inches  
*Yale University Art Gallery, New Haven, Connecticut, The Lelia A. and John Hill Morgan Collection*
29. Mrs. John Greer (Susan Bayley)  
1797. watercolor on ivory, 2 x 1½ inches  
*The Maryland Historical Society, Baltimore*
30. Benjamin Harwood  
1799. watercolor on ivory, 3 x 2¾ inches  
*The Maryland Historical Society, Baltimore*

#### GILBERT STUART (1755-1828)

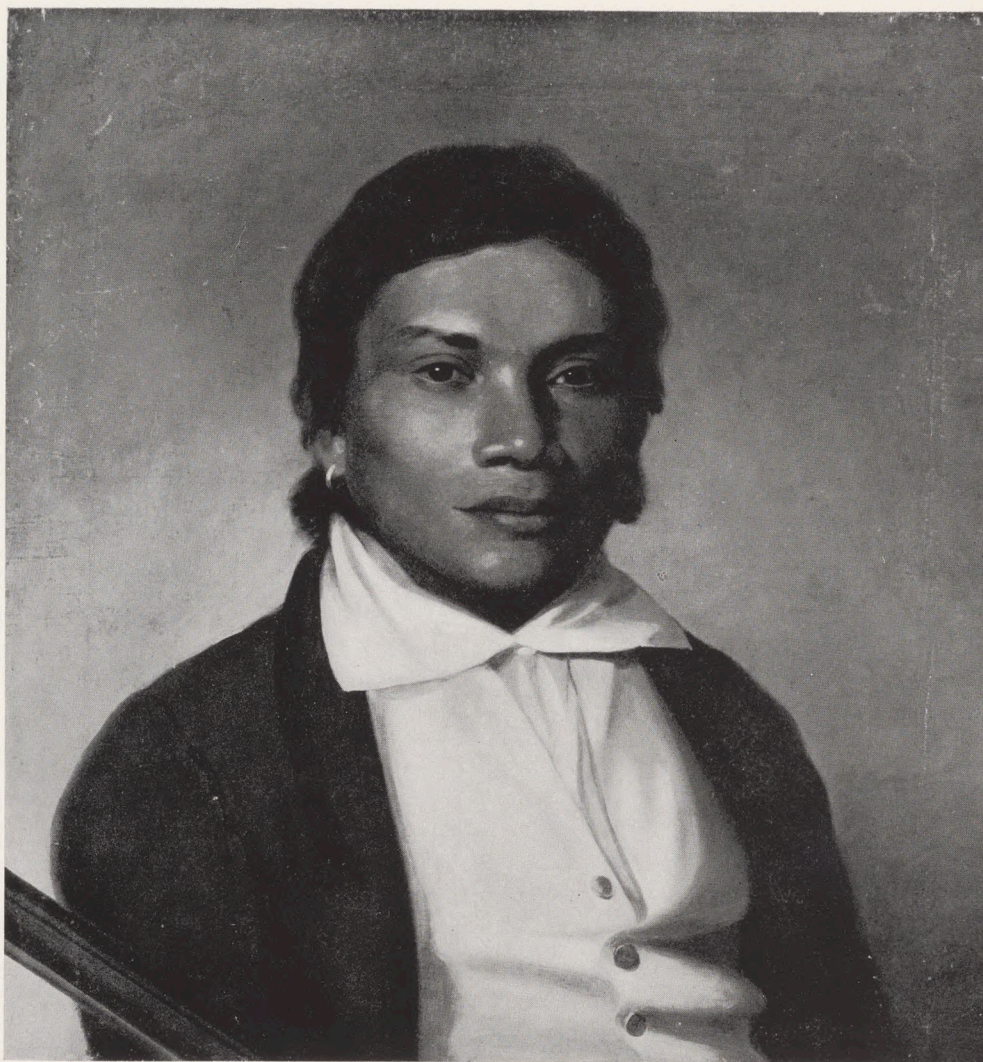
Of humble origin, Stuart was born in North Kingston (R.I.) and reared in Newport. It is there that, as a youth, he was noticed by the Scottish painter Cosmo Alexander who undertook his training and even took him to Scotland. Stuart was soon back in Newport, but returned to London in 1775. There he eked out a miserable existence until he entered the studio of Benjamin West in 1777. By 1782 he was in a position to have his own studio and had considerable success as a portrait painter. He was dissipated in his habits and careless in his spending, with the result that in 1787 he and his family left London under mysterious circumstances, presumably to escape his creditors. The next five years he spent in Ireland painting a great many handsome portraits, some of them from behind the bars of a debtor's prison. He returned to the United States in 1792, working in New York, Philadelphia, Germantown, Washington (1803-1805), and eventually in Boston, where he died in 1828. His American years were most successful: in Washington he was "all the rage," wrote Dolly Madison, and the ladies of that city would urge him to "rest after *my* picture is done." Nevertheless he died a pauper. A born colorist, Stuart excelled in the execution of unflattering and intensely alive likenesses, lighted dramatically from a single source and placed against stark backgrounds.





71. PHILIP T. C. TILYARD      The Artist in his Studio  
*Lent by Dorothy Tilyard Hoshall*





72. PHILIP T. C. TILYARD      The First Envoy from Santo Domingo  
*Lent by The Baltimore Museum of Art*

31. William Thornton  
1804. 29 x 24 $\frac{1}{8}$  inches  
*National Gallery of Art, Washington, D. C.,  
Mellon Collection*

32. Mrs. William Thornton  
1804. 28 $\frac{1}{2}$  x 24 inches  
*National Gallery of Art, Washington, D. C.,  
Mellon Collection*

JEAN PIERRE HENRI ELOUIS (1755-1840)

Jean Pierre Henri Elouis was of German descent, but was born at Caen, France, in 1755. He

studied in Paris, and later in London at the Royal Academy where he showed his miniatures at the Academy Exhibitions in 1785-1787. He came to the United States about 1787 and, after working in Alexandria, Annapolis and Baltimore, moved to Philadelphia in 1792. At the turn of the century he was traveling with the great naturalist von Humboldt as his expedition artist throughout the United States, Mexico and South America. When he returned to France in 1807 he gave up miniature painting in favor of portraits in oil, exhibiting regularly



in the Paris Salon from 1810 to 1819. He was appointed Curator of the Museum of Caen in 1814, a position he held until his death in 1840.

33. Thomas Jennings Johnson  
watercolor on ivory, 2 $\frac{5}{8}$  x 2 inches  
*Mrs. John Williams Avirett, II, Baltimore, by  
courtesy of The Maryland Historical Society,  
Baltimore*
34. Mrs. Thomas Jennings Johnson, Jr.  
watercolor on ivory, 2 $\frac{3}{4}$  x 2 $\frac{1}{4}$  inches  
*The Maryland Historical Society, Baltimore*

#### PHILIPPE ABRAHAM PETICOLAS (1760-1841)

After eight years in the army of the King of Bavaria, Philippe Abraham Peticolas, born in 1760 at Mézières in France, went first to Santo Domingo, then came to America, settling in Philadelphia sometime after 1790. He had studied miniature painting in Europe and found this skill a convenient living which, however, he supplemented by operating a print shop where he sold engravings. He moved his family to Lancaster, Pennsylvania, and then on to Richmond, Virginia (1804/5) where notices in the Richmond *Enquirer* advertised that he and his son were prepared to teach music, tune instruments and paint miniatures. He spent his remaining active years in Richmond, although he died in the home of one of his sons in Petersburg, Virginia, in 1841.

35. Mary Briscoe Baldwin  
1797. watercolor on ivory, 2 $\frac{1}{2}$  x 2 inches  
*National Collection of Fine Arts, Washington, D.C.*

#### FRANCIS GUY (c. 1760-1820)

One of that first group of four painters to concentrate on landscape painting in the late 18th-early 19th century in America, Francis Guy, who came to this country from England in 1795, was alone self-taught. Whereas the others had all been trained in the prevailing English landscape style of the period and came to the States to follow their profession, Guy, by trade a tailor and silk dyer, established himself in business first in Brooklyn, then in Philadelphia, and finally in Baltimore. However, in 1800 he began painting views of local gentlemen's estates, and was

soon turning out landscapes, marine scenes and records of naval battles in the War of 1812. Rembrandt Peale reports that Guy ingeniously taught himself to paint landscapes by sketching in chalk on a piece of transparent black gauze mounted across the window of a tent, rubbing this sketch from nature on his canvas, and proceeding in oils from there. The result was a direct approach with none of the idealization and artificiality of the English school. He died in 1820 in Brooklyn where he had made his home after 1817.

36. Baltimore in 1802  
47 $\frac{5}{8}$  x 92 $\frac{3}{8}$  inches  
*Brooklyn Museum Collection, New York, Gift of  
Mr. George Dobbin Brown*
37. View of Washington's Tomb, Mount  
Vernon  
1804. 25 x 40 inches  
*The Maryland Historical Society, Baltimore*

#### BENJAMIN HENRY LATROBE (1764-1820)

Although Benjamin Henry Latrobe is best known as an architect and engineer, he was an accomplished landscape and topographical painter as well. He was born in Yorkshire, England, in 1764, was sent to Germany for his education, and later studied engineering and architecture in London from 1786-1789. He came to America in 1796 and, in the following twenty-odd years until his death in New Orleans in 1820, we find him planning the principal public and private buildings in Virginia, Pennsylvania and Maryland. He was chief architect of public buildings in Washington from 1803-11 and again from 1815-17, and is in large part responsible for the present design of the Capitol.

38. The Capitol, Washington, D. C.  
1810. watercolor, 17 x 25 $\frac{1}{2}$  inches  
*The Maryland Historical Society, Baltimore*

#### FEVRET DE SAINT MEMIN (1770-1852)

Charles Balthazar Julien Fèvret de Saint Mémin, a member of a family of rank and fortune, was born in Dijon, France, in 1770. When, in 1793, he was forced to flee during the French Revolution, he sought refuge in America. Pen-



niless, he took up engraving and crayon drawing in New York City and, with the aid of a physiognotrace, a machine he invented in order to draw profiles with greater accuracy, he executed portraits on pink paper of surpassing delicacy and elegance. These he reduced to two-inch copper engravings. From 1798 to 1812 he travelled throughout the South with prodigious success, portraying the famous statesmen and members of important families in all the principal cities. He returned to New York in 1812, but in 1814 sailed for France where he served as Director of the Museum of Dijon until his death in 1852. Although St. Mémin is best known for his profile portrait drawings and engravings, he also made topographic views in aquatint and painted landscapes and portraits in both oil and watercolor.

39. Mary Abigail Willing Coale  
1807. watercolor on paper, 5 $\frac{3}{4}$  x 4 $\frac{3}{4}$  inches  
*The Maryland Historical Society, Baltimore*
40. John Carlyle Herbert  
1807. crayon on paper, 19 x 13 $\frac{5}{8}$  inches  
*R. Beverley Herbert, Columbia, South Carolina*

#### RAPHAELLE PEALE (1774-1825)

The eldest son of Charles Willson Peale, Raphaelle was artistically gifted and possessed of a genial and sensitive wit. In many ways, however, he was the unhappiest of the Peale children. Although trained by his father, he must have been close to his uncle James, since there is a great similarity between their styles. He helped his father run the Peale Museum in Philadelphia in the early 1790's and again in 1800, in the interim visiting briefly in Charleston and working with his brother Rembrandt in operating a museum in Baltimore. A skilled, and in the beginning of his career, successful miniaturist, he eventually had to give up that form of art as he was incapacitated by gout. Around 1803 we find him travelling throughout much of the South cutting profiles. He drank heavily in his later years, yet in spite of this infirmity painted precise and luminous still lifes. He died, a victim of his intemperance, in 1825.

41. Rubens Peale  
c. 1810. watercolor on paper, 4 $\frac{1}{16}$  x 3 inches  
*National Collection of Fine Arts, Washington, D.C.*

42. Still Life with Cake  
1822. oil on panel, 9 $\frac{1}{2}$  x 11 $\frac{1}{2}$  inches  
*Brooklyn Museum Collection, New York*

#### UNIDENTIFIED (Raphaelle Peale?)

43. Captain James Roike Callender  
watercolor, 2 $\frac{1}{4}$  x 1 $\frac{3}{4}$  inches  
*The Maryland Historical Society, Baltimore*

#### UNIDENTIFIED (Baltimore ?)

44. Major James Ferguson  
watercolor on ivory, 2 $\frac{5}{8}$  x 2 inches  
*The Maryland Historical Society, Baltimore*

#### CEPHAS THOMPSON (1775-1856)

Cephas Thompson was born in Middleborough, Massachusetts, in 1775. Since details are lacking of any early formal training in portrait painting, it can be assumed that he was largely self-taught. He did not confine his activities to New England and made yearly winter trips throughout the South which took him to all the large centers from Philadelphia to New Orleans. It was on one of these visits to Charleston in 1804 that he advertised that he was available to paint "Likenesses in large, demi, and small sizes," and would cut "PROFILES, with his machine, . . . likewise paint Profiles." He was skillful in portraying character and could boast such distinguished sitters as Chief Justice Marshall and Stephen Decatur. As was the case with many of the itinerant artists, Thompson seldom signed his portraits, but mannerisms in style and a repetition of certain "props" have made attributions possible in many cases. One such "prop" is the delicate little Regency chair in the portrait of Mrs. Tompkins.

45. Mrs. John Tompkins (Elvira Poe)  
c. 1810. 27 x 22 inches  
*J. B. Speed Art Museum, Louisville, Kentucky*

#### BOUCHE (active 1794-1795)

Not much is known of the origin and background of M. Bouché. That he was actively painting

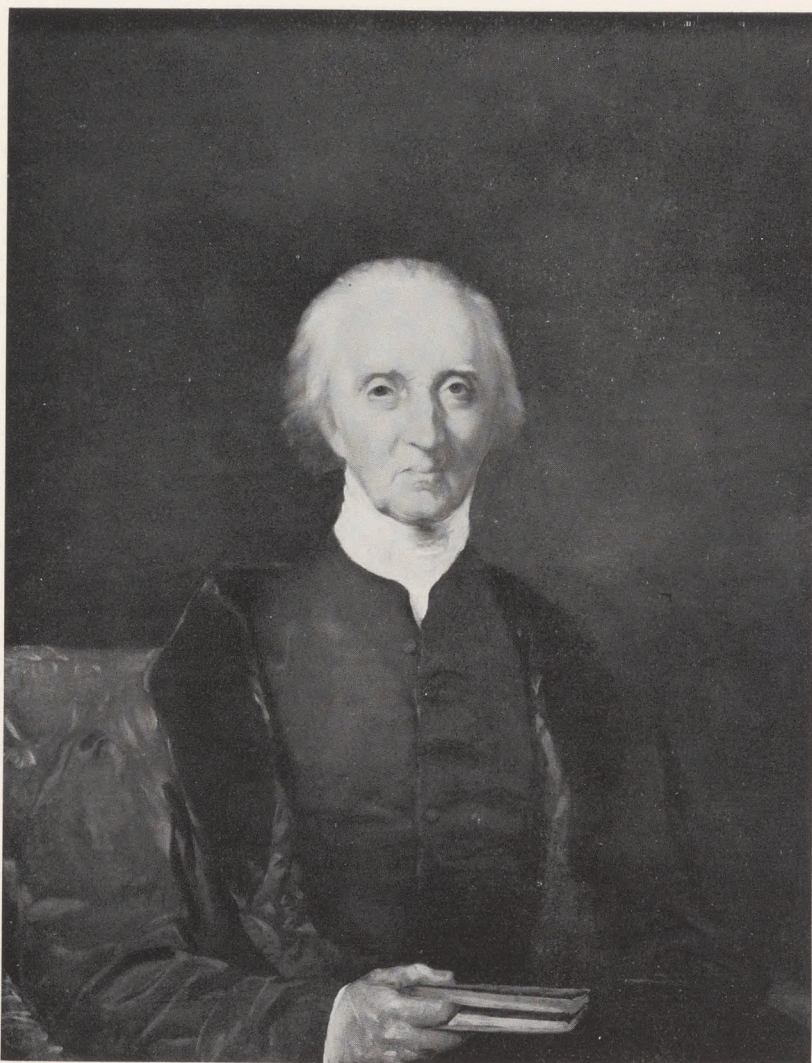




77. WILLIAM EDWARD WEST

The Muses of Painting, Poetry and Music  
*The Corcoran Gallery of Art*





84. CHESTER HARDING  
Charles Carroll of Car-  
rollton

*Lent by the National Gal-  
lery of Art*

in Maryland in 1794 is evident from the portrait of Sally Scott Murray and her sister, daughters of Dr. James Murray of Annapolis. M. Bouché and a M. de Valdenuit advertised in the *Maryland Journal* for Nov. 5, 1795 that they were opening a school in the Bouché residence on Harrison Street in Baltimore where courses in drawing and painting, and even embroidery, would be available.

46. Mrs. John Tayloe, Henrietta Hill Tayloe,  
Infant Rebecca Plater Tayloe  
1799.  
*The Maryland Historical Society, Baltimore*

#### JOSHUA JOHNSTON (active 1796-1824)

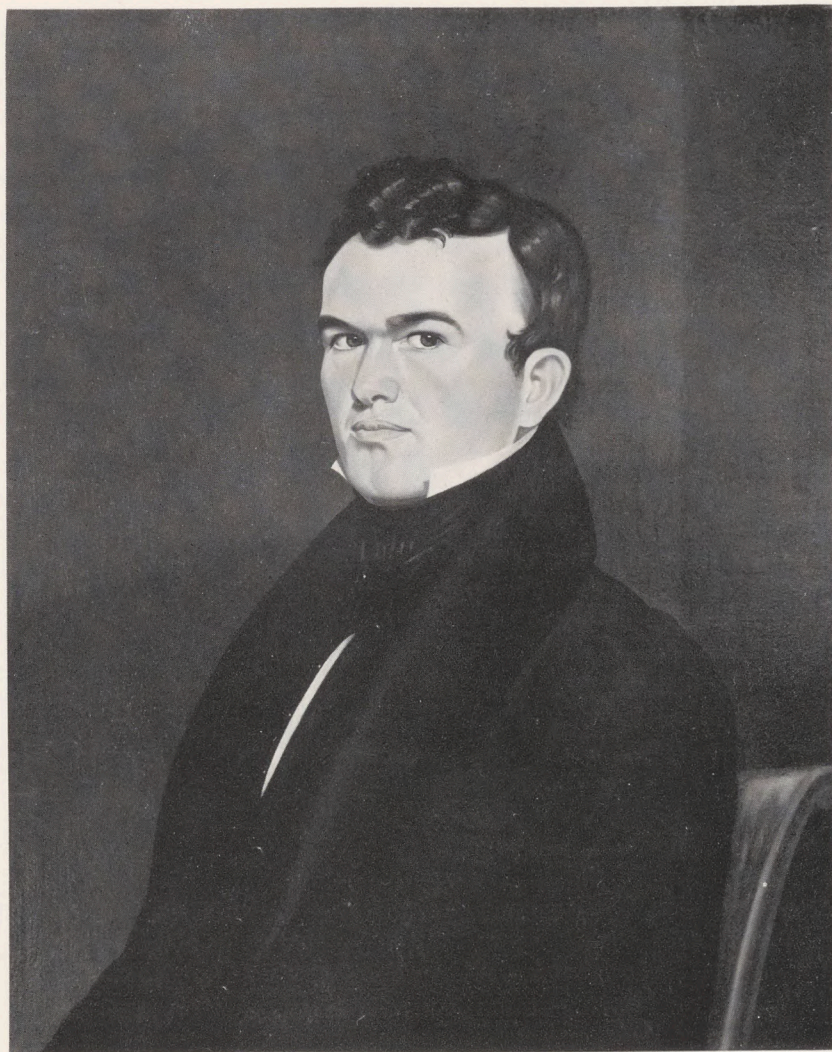
Joshua Johnston (or Johnson), the first known Negro to have become an established portrait painter in the United States, worked in Baltimore from 1796-1824. He is listed regularly in the city directories during these years, and on one occasion is included in a separate listing under the heading "Free Householders of Color." Nothing is known of his origin, although one tradition has been handed down that he was a blacksmith by trade. His painting style shows clearly the influence of the Peale group, especially of Charles Peale Polk. He painted family groups and children with disarming directness and simplicity in spite of a mannered stiffness.



115. GEORGE CALEB  
BINGHAM

Self-portrait

*Lent by the City Art Museum of St. Louis*



47. The Westwood Children

c. 1805. 41½ x 46 inches

*National Gallery of Art, Washington, D. C. From the Collection of American Primitive Paintings given by Edgar William and Bernice Chrysler Garbisch*

JACOB EICHHOLTZ (1776-1842)

Jacob Eichholtz, born in Lancaster, Pennsylvania, in 1776, was not able to devote full time to painting until he was 35. He had worked first for a sign painter and then as a copper-smith, painting local portraits only in his spare time. He was encouraged by Thomas Sully who gave him some instruction, and went to

Boston in 1812 to study for a short time with Gilbert Stuart. He spent most of his life in Lancaster and Philadelphia, exhibiting in the Pennsylvania Academy from 1823-42, although he visited occasionally in Baltimore and Washington. He painted landscape and historical scenes as well as portraits. The latter reveal his feeling for character expressed in an unsophisticated simplicity and honesty. The Ragan sisters represented in the portrait in this exhibition lived in Hagerstown.

48. The Ragan Sisters

c. 1820. 59½ x 42¾ inches

*National Gallery of Art, Washington, D. C., gift of Mrs. Cooper R. Drewry*



CHARLES PEALE POLK (1767-1822)

Charles Peale Polk was a nephew of Charles Willson Peale and, orphaned at the age of eight, was brought up by his artist uncle. He was trained in portraiture in his uncle's studio in Philadelphia and first advertised as a portrait painter in Baltimore in 1785. He was evidently not too successful, for he was back in Philadelphia in 1787, working as a house, ship and sign painter. However, in 1791 he was again painting portraits in Baltimore and opened a drawing school in his home. He worked in Maryland until 1818, when he accepted a government clerkship in Washington. He died in 1822.

49. Miss Morrow (Thryphone/Thrypose?)

c. 1810. 28 x 25 inches

*Abby Aldrich Rockefeller Folk Art Collection,  
Williamsburg, Virginia*

50. Miss Morrow (Thrypose/Thryphone?)

c. 1810. 28 x 25 inches

*Abby Aldrich Rockefeller Folk Art Collection,  
Williamsburg, Virginia*

EDWARD GREENE MALBONE (1777-1807)

Chief of a distinguished group of miniature painters in this country, Edward Greene Malbone was born in Newport, Rhode Island, in



96. NICOLINO V. CALYO View of Baltimore in 1837  
*Lent by The Maryland Historical Society*



1777. From the beginning of his professional career in 1794, until his premature death from tuberculosis in 1807, he worked tirelessly in the seaboard cities from Boston to Savannah, painting hundreds of exquisite miniatures in transparent watercolor on translucent ivory. He made one brief trip of less than a year to London in 1801 with Washington Allston, a friend from early school days, studying in the studio of Benjamin West and at the Royal Academy. On his return we find him painting again in Charleston, Newport, New York, Boston, and back in Charleston, but his health became impaired by overwork, and, on medical advice, he went to Jamaica in 1806 to recuperate. Returning in 1807, he broke his journey at Savannah where he died in the same year. Primarily a miniaturist, he did occasionally draw in pastels and paint in oils. The *Self-portrait* in this exhibition is one of his rare works in the latter medium.

51. Self-portrait  
c. 1798. 27 $\frac{3}{4}$  x 22 $\frac{1}{2}$  inches  
*The Corcoran Gallery of Art, Washington, D. C.*
52. Sarah Reeve Ladson (Mrs. Robert Gilmor)  
1803-4. watercolor on ivory, 2 $\frac{1}{2}$  x 2 inches  
*Amherst College, Massachusetts*
53. Henry B. Bounetheau's Aunt  
c. 1804. watercolor on ivory, 3 $\frac{1}{2}$  x 2 $\frac{3}{4}$  inches  
*National Collection of Fine Arts, Washington, D. C.*
54. General John McPherson  
1806. watercolor on ivory, 2 $\frac{3}{4}$  x 2 $\frac{3}{8}$  inches  
*Carolina Art Association, Charleston, South Carolina*

#### REMBRANDT PEALE (1778-1860)

Rembrandt Peale, the son of Charles Willson Peale, was born in Pennsylvania, but like the other members of his family, was an inveterate traveler. He was in Charleston in 1795-1796; opened a museum in Baltimore in 1797; and in 1802-1803 was in England, exhibiting the mastodon's skeleton uncovered by the Peale family and studying at the Royal Academy. After sojourns in Charleston, Baltimore (where he opened another museum in 1814), and New York (where he was one of the founders of the National Academy), he settled in Philadelphia.

He made at least four more trips to Europe: in 1808, 1809-1810, 1829-1830 and 1831. He was primarily a portrait painter, and has left miniatures and easel portraits that are vivid and appealing. After his visits to France, however, he undertook to paint historical scenes that are often disappointing. He painted his first portrait of Washington in 1795. In later life he executed a great many more, and, in his determination to foster the cult of the First President, gave lectures which he illustrated with his paintings. He died in Philadelphia in 1860.

55. Maximilian Godefroy  
23 x 19 inches  
*The Peabody Institute, Baltimore, by courtesy of  
The Maryland Historical Society*

#### JOSEPH WOOD (c. 1778-1830)

Joseph Wood was born on a farm near Clarks-town, New York. At the age of 15 he was apprenticed to a silversmith in New York City, but his determined intent was to become an artist. By 1801 he had his own studio. Two years later he became the partner of John Wesley Jarvis. He learned much from Jarvis and also received some instruction in miniature painting from Malbone. When Jarvis left the city for Baltimore, Wood remained behind, working independently first in New York, later in Philadelphia. Finally in 1816 he moved to Washington where he stayed the rest of his life except for short painting trips to Baltimore and Philadelphia.

56. General William Henry Winder  
1823. watercolor, 9 x 7 inches  
*John C. Winder, Washington, D. C.*

#### WASHINGTON ALLSTON (1779-1843)

Washington Allston was the first in America's generation of painters in the Romantic style. His dramatic and grandiose canvasses, expressing the reveries and fantastic visions of a mind stimulated by the sensationalism of the late 18th century romantic literature, exerted great influence on the American painting of the 19th century.

He was born in 1779 on a prosperous rice plantation near Charleston, South Carolina, where he



was raised on the weird and superstitious tales of the slave quarter. At the age of seven he was sent north to a school in Newport, Rhode Island, where he was encouraged in his bent for drawing and where he met Edward Malbone who became his life-long friend. After graduating from Harvard with honors in 1800, he travelled to Europe with Malbone and studied at Benjamin West's studio in London for two and a half years. A brief sojourn in Paris acquainted him with the pictures in the Louvre, but it was in Rome he found his greatest stimulation. Here from 1805 to 1808 he became a member of the international group of authors, poets and artists who had been irresistibly drawn to that city. After his marriage in Boston he returned to Europe in 1811, accompanied by his wife and his new pupil, Samuel F. B. Morse. He was greatly saddened by the death of his wife in 1815 and soon after this returned to Boston and Cambridgeport where he spent the rest of his life in precarious health. Here his style altered from the grandiose and monumental to a quieter, more lyrical, mood. Portraiture he never undertook on a commission basis, although he sometimes drew his friends with skill and sensitivity.

57. Self-portrait  
1805. 31½ x 26½ inches  
*Museum of Fine Arts, Boston, Massachusetts*

#### UNIDENTIFIED (Virginia, c. 1800)

58. Charlotte Marsteller  
29¼ x 24¼ inches  
*The Corcoran Gallery of Art, Washington, D. C.*

#### JACOB FRYMIRE (active 1799-1806)

Only eleven paintings by Jacob Frymire are recorded at the present time. Seven of these, including those in this exhibition, depict citizens of Alexandria, Virginia, where the artist evidently spent the year 1800. Other portraits link Frymire with Winchester, Virginia, and Woodford County, Kentucky. All the known paintings reveal a skillful, practiced hand, albeit one without academic training: the paint is applied thinly, without hesitation or change, ac-

cording to a preconceived plan. Elaborate inscriptions on the reverse are a further indication of the painter's professional attitude toward his work. Somber in mood, showing acute observation and a distinctive flair for design, these portraits are prime examples of American folk art at its best.

59. Colonel Philip Marsteller  
1800. 28 x 24 inches  
*Capt. A. A. Marsteller, MC, U.S. Navy Retired, Chevy Chase, Maryland*

60. Samuel Arell Marsteller  
1800. 28 x 24 inches  
*Mr. and Mrs. Elias Edmonds Gray, Alexandria, Virginia*

#### UNIDENTIFIED (Virginia, early 19th c.)

61. Cazenove Family Daughter  
watercolor, 4½ x 4 inches  
*Mrs. Cazenove Lee, Washington, D. C.*

#### J. L. BOQUETA DE WOISERI (active 1803-1811)

In November 1803 J. L. Boqueta de Woiseri, by his own admission a "designer, drawer, geographer and engineer," painted a picture which can perhaps be called the starting point of topographic views of towns and settlements scattered along the stretches of the Mississippi. Frankly political, the picture shows the capital of Louisiana in detail, but more extraordinary, above it all was an eagle in whose talons was grasped a banner bearing the legend "Under My Wings Every Thing Prospers." Thus was heralded in art the signing of the Louisiana Purchase and the beginning of the century-long era when the river was to be a source of never ending artistic inspiration. Although he is famous for his detailed views of Baltimore, Richmond, Charleston and New Orleans, little is known of Boqueta de Woiseri's life. An I. L. Boqueta (presumably the same) is listed in New York City directories of 1807-1811.

62. A View of New Orleans taken from the Plantation of Marigny  
1803. watercolor, 12 x 21½ inches  
*The Mariners Museum, Newport News, Virginia*



# CHARLES FRASER (1782-1860)

Charles Fraser was born in Charleston, South Carolina, in 1752, and was a life-long resident of that town. In order to finance his later life as an artist he studied and then practiced law for eleven years before he could devote himself to serious painting. He visited often in the northern states and his work was shown in Boston, New York and Philadelphia as well as in Charleston. He painted landscapes, some of which were engraved as early as 1816-18. He is best known as a miniaturist, however. A friend of Sully, Allston and Malbone, he was greatly influenced by the latter, but after Malbone's death he found and perfected his own style. His miniatures reflect the dilettante and cultivated atmosphere of Charleston society. They have great charm and dignity without stooping to "improve" the subject. He died in Charleston in 1860.

63. "Runnymede," The Seat of John Julius Pringle, Esquire, on Ashley River  
1800. watercolor on paper, 3 x 5 inches  
*Carolina Art Association, Gibbes Art Gallery, Charleston, South Carolina*  
DETAIL: TITLE PAGE ILLUSTRATION
64. William Moultrie, Governor of South Carolina, 1785-1787  
1802. ink wash on paper, 7½ x 5½ inches  
*The Walters Art Gallery, Baltimore, Maryland*
65. Judge Thomas Waties  
1820. watercolor on ivory, 3¼ x 3⅜ inches  
*National Collection of Fine Arts, Washington, D. C.*
66. Honorable James Reid Pringle  
1820. watercolor on ivory, 4¼ x 3½ inches  
*Carolina Art Association, Gibbes Art Gallery, Charleston, South Carolina*
67. Portrait of Major James H. Ladson  
(after Edward Green Malbone)  
1826. watercolor on ivory, 3 x 2⅝ inches  
*Amherst College, Massachusetts*
68. Landscape  
watercolor on ivory, 4½ x 3⅝ inches  
*Mrs. William Fripp Prioleau, Columbia, South Carolina*

# THOMAS SULLY (1783-1872)

Thomas Sully was easily the dominant figure in his generation of American portrait painters.

During his long life he completed about 2000 portraits as well as some 500 subject pictures, historical scenes and landscapes. He was born in England, coming to this country in 1792 with his parents, actors, who settled in Charleston, South Carolina, to play in its new theatre. He attended Bishop Smith's Academy, a classmate of Charles Fraser, who, though a mere boy, Sully claims instructed him in the "rudiments of the art" and determined his course in future life. After some training in painting from his brother-in-law, Jean Belzons, in Charleston, he left at the age of 16 to work with his elder brother, Lawrence, a miniaturist who was living in Richmond. A brief sojourn in Norfolk brought him in touch with Henry Benbridge. Here he executed his first miniature from life (1801) and painted his first portrait in oils (1802). On the death of his brother in 1804, he assumed responsibility for the bereaved family in Richmond, later marrying the widow. During the following years we find him living in New York, in Boston where he was encouraged by Gilbert Stuart, and finally in 1808 settled in Philadelphia, his permanent home until his death in 1872. After less than a year's study in London under the patronage of Benjamin West and Sir Thomas Lawrence, he returned to Philadelphia in 1810, his reputation established as the leading portrait painter in that city. Here he remained except for professional visits along the Eastern Seaboard and a brief second trip to London in 1838 when he painted the young Queen Victoria. Sully was a genial and generous man who helped and influenced many of the young artists of his time. He has been called the "Lawrence of America," excelling in romantic portraiture, sweet, decorative, and verging on the sentimental. He was especially happy in his painting of women and children.

69. Governor Charles Ridgely of Maryland  
1820. 50 x 40 inches  
*National Gallery of Art, Washington, D. C., Gift of Mr. and Mrs. John Ridgely*

# RALPH E. W. EARL (before 1785-1838)

Ralph E. W. Earl was the son of the New Eng-





99. WILLIAM JAMES HUBARD Robert Gilmer II  
*Lent by The Baltimore Museum of Art*

land portrait and landscape painter, Ralph Earl, by his second wife. Born in England, he was brought by his father to Connecticut in 1785. He returned to England in 1809 and, after spending some time in France, came back to the States in 1815. Until his marriage to a niece of Mrs. Andrew Jackson in 1818, he wandered through the South as an itinerant portrait painter, principally in Georgia, Alabama, Tennessee and along the Mississippi. From 1828 until his death he was a member of the Jackson house-

hold, moving with the President when he left the White House in 1837 to live at "The Hermitage" near Nashville, Tennessee. His later years were spent almost exclusively in painting Jackson, to such an extent, in fact, that he was jokingly referred to as "The King's Painter." He died at "The Hermitage" in 1838.

70. Andrew Jackson at the Hermitage  
 1829-1831. 29 x 22½ inches  
*The Ladies' Hermitage Association, Hermitage, Tennessee*



PHILIP T. C. TILYARD (1785-1830)

Philip T. C. Tilyard was born in Baltimore in 1785. He worked as a sign and ornamental painter before he took up portraiture seriously around 1814. His career as an artist, however, was interrupted by an unsuccessful business venture, and it was not until about 1822 that he resumed portrait painting. He was greatly influenced by Sully from whom he is said to have acquired the "moist" skin tones which distinguish his portraits. He died insane in 1830 before he could realize what promised to be a successful career.

71. The Artist in his Studio  
1825. oil on panel, 33 x 25 inches  
Dorothy Tilyard Hoshall (Mrs. Edward M. Hoshall), Baltimore, Maryland
72. The First Envoy from Santo Domingo  
c. 1825. 20 x 19 inches  
The Baltimore Museum of Art, Maryland

CHARLES BIRD KING (1785-1862)

Born in Newport, Rhode Island, in 1785, Charles Bird King studied first with Edward Savage in New York City, working later in London, from 1805-1812, in Benjamin West's studio. It was at this time he became a roommate and firm friend of Thomas Sully who called him "the most industrious person I ever met with." When he returned to America he spent some time in Philadelphia, Baltimore and Richmond, finally settling in Washington in 1816. He lived here until his death in 1862, painting during the summers in Newport. Primarily a portrait painter, he claimed the important statesmen of the day as his sitters. He also painted around ninety portraits of visiting Indian Chiefs at the instigation of Thomas L. McKenney, the founder of the Indian Department of the Federal Government. Less well known are his still-lives in the *trompe l'oeil* tradition, vigorous and revealing an effective use of chiaroscuro.

73. Young Omawhaw, War Eagle, Little Missouri, and Pawnees  
1821. 28½ x 36½ inches  
U.S. National Museum, Smithsonian Institution, Washington, D. C.

74. William Wilson Corcoran  
30 x 25 inches  
Redwood Library and Athenaeum, Newport, Rhode Island

JOHN JAMES AUDUBON (1785-1851)

Born of French parents in Haiti and educated in France where he studied painting briefly with David, Audubon settled in America in 1806, first in Philadelphia and later in Kentucky as a frontier merchant. His temperament was quite unsuited for business and it was here, and subsequently in Louisiana, that he turned his energies to his first love, painting and writing on the birds and mammals of America. Best known for his great series, *Birds of America*, first published in Great Britain in 4 volumes from 1827-1838 with the accompanying text *Ornithological Biography*, and the later series *Quadrupeds of America*, Audubon as a portrait painter has often been overlooked. His portraits were for the most part executed in the early part of his life, often for the few extra dollars he could earn to eke out a living. They reflect the vigorous characterization and the clarity of style usually associated with his work.

75. Henri de Gallon  
1819. crayon on paper, 11¼ x 8¾ inches  
The New-York Historical Society, New York, New York

WILLIAM EDWARD WEST (1788-1857)

William Edward West, a portrait and figure painter, was born in Lexington, Kentucky, in 1788 when that region was still frontier country. He painted miniatures before studying with Sully in Philadelphia around 1807. He worked in Philadelphia until about 1818 when he went to Natchez, Mississippi, painting portraits for about a year there before leaving for Italy to study. He lived in Europe for almost twenty years, becoming the fashionable portrait painter of Americans abroad. His dashing and romantic portraits of Byron, Shelley and Trelawney are well-known. It is thought that the models for the painting *The Muses of Painting, Poetry and Music* in this exhibition were actually the three beautiful Caton sisters from Baltimore who sponsored the painter when he was residing in



Paris. He reached the height of his success in England, but after financial reverses due to unwise investments, he returned to America in 1838, opening a studio first in Baltimore, then in New York. His last two years were spent in Nashville, Tennessee, where he died in 1857.

76. Mrs. Robert Gilmer III (Ellen Ward)  
30 x 25 inches  
*Mrs. Thomas G. Buchanan, Baltimore, Maryland,  
by courtesy of The Maryland Historical Society*

77. The Muses of Painting, Poetry, and Music  
37½ x 32½ inches  
*The Corcoran Gallery of Art, Washington, D. C.*

#### PIETRO BONANNI (1789-1821)

Pietro Bonanni was born in Carrara, Italy, in 1789. Beyond the fact that he studied in Paris from 1812 to 1814 and worked for a short period in Rome and Carrara, little is known of his work in Europe. He came to America in about 1817. Much of his time in this country was spent in decorating the ceiling of the Old House of Representatives in Washington, but he must have found leisure to accept some commissions, for he exhibited six portraits and figure paintings in the Pennsylvania Academy Exhibition of 1819. He died in Washington in 1821.

78. Portrait of Mrs. Charles Glover (Jane Cocking)  
1821. 30 x 25 inches  
*Charles C. Glover, Jr., Washington, D. C.*

#### ANNA CLAYPOOLE PEALE (1791-1878)

Anna Claypoole Peale was the daughter of James Peale. Married in 1829 to the Reverend Dr. William Staughton, and again in 1841 to General William Duncan, she made her home in Philadelphia, but did spend time painting in Boston, New York, Baltimore and Washington. She was primarily a miniaturist, but she occasionally indulged in a delicately painted still-life.

79. Mrs. Perry Eccleston Noel  
1825. watercolor on ivory, 2 x 1½ inches  
*The Maryland Historical Society, Baltimore*

80. Still-Life with Strawberries  
8½ x 10½ inches  
*Mrs. McCook Knox, Washington, D. C.*

#### SAMUEL FINLEY BREESE MORSE (1791-1872)

Born in Massachusetts in the family of a Congregational clergyman and geographer, and educated in Andover and Yale, Samuel F. B. Morse began painting miniatures while still a college student. Overcoming strong parental disfavor, he was allowed to study with Washington Allston and to accompany him to London in 1811. He came under the spell of historical painting in Benjamin West's studio, only "stooping" to portrait painting when financial necessity made it imperative. Returning to America in 1815, he found little interest in what he considered ideal art, however, and had to turn to portraiture in earnest. He painted for a time in Massachusetts and New Hampshire, finally going to Charleston in 1818. He met with tolerable success, eventually developing a sturdy realistic and crisp style of his own. In 1821 we find him in Washington executing his truly remarkable *House of Representatives*. Later, he settled in New York City around 1825, where he founded, and became first President of, the National Academy of Design. After a second trip to Europe from 1829-1832 he devoted more and more of his time to invention and the perfection of the telegraph for which he is best known today. He died in New York in 1872.

81. Mrs. Daniel de Saussure Bacot  
30 x 24½ inches  
*The Metropolitan Museum of Art, New York, New York, Morris K. Jesup Fund*

82. The Old House of Representatives  
1822. 86½ x 130½ inches  
*The Corcoran Gallery of Art, Washington, D. C.*  
COVER ILLUSTRATION

#### CHESTER HARDING (1792-1866)

From Chester Harding's own autobiography, *My Egotistography* (1866), we have an account of the rugged and adventuresome struggle of a young man making his way on the frontiers of America. He was born in Conway, N.H., in 1792. He had worked at various trades in west-



ern New York State before he first tried portrait painting in Pittsburgh (1817). From here he went to Paris, Kentucky, and then to Philadelphia where he studied the works of Sully. He travelled in the Middle West, painting in St. Louis until 1821—it was at this time he completed the portrait of Daniel Boone. His reputation was well established on his subsequent trip back East to New York and Boston, where he is said to have rivalled Stuart's popularity. After a fashionable success in London from 1823-26, he returned to New England, spending much of his time, however, on painting trips in Washington and nearby cities and in St. Louis, going as far south as New Orleans and north into Canada. He died in Boston in 1866. His early works reflected his lack of academic training. He soon mastered the art of portraiture, however, and produced some remarkably strong images of the great men of his time.

83. Daniel Boone  
1820. oil on oil cloth, 23½ x 19½ inches  
*Miss Mary S. King, Winnetka, Illinois, and John L. King, Washington, D. C.*
84. Charles Carroll of Carrollton  
c. 1830. 35½ x 27½ inches  
*National Gallery of Art, Washington, D. C., gift of Mr. and Mrs. Alexander Dallas Thayer*
- UNIDENTIFIED (Washington, D. C.  
c. 1818-20)
85. Mrs. John Peter Van Ness (Marcia Burns)  
8½ x 8 inches  
*Mrs. Cazenove Lee, Washington, D. C.*
86. Mrs. Arthur Middleton (Anne Albertina Van Ness)  
8½ x 8 inches  
*Mrs. Cazenove Lee, Washington, D. C.*

#### UNIDENTIFIED (c. 1825)

87. The Plantation  
oil on wood, 19½ x 29½ inches  
*Collection of Edgar William and Bernice Chrysler Garbisch, Cambridge, Maryland*

#### FELIX SHARPLES (c. 1786-after 1824)

Felix Sharples was born in England, the son of James Sharples, pastel and oil portraiture. He

was brought as a child to America in 1793, and at an early age was drawing and studying under the tutelage of his father and stepmother, also an artist. They returned to Bath, England in 1801. In 1805 Mrs. Sharples wrote that "Felix and James (his brother) excel so much in portrait painting as to be nearly independent." The two sons, James and Felix, returned to America in 1806, three years ahead of the rest of the family. Felix went to Philadelphia and then to Virginia, where we find him working, for the most part, the rest of his life, although there is evidence to show he painted also in South Carolina and Maryland. After Mr. Sharples' death, Felix remained in the South, at no fixed address, visiting for weeks and months in the homes where he was painting. Mrs. Sharples does not mention him in her diary after 1823, and it is presumed that he died shortly thereafter. As the whole Sharples family painted and copied each other's work, attributions to any one are often difficult, but as only Felix worked in the South, and as in his independent work his style varies somewhat from his father's, many of his pastels have been identified.

88. Frances Amanda Todd Booth Taliaferro  
c. 1815-18. pastel, 9½ x 7¼ inches  
*Mrs. Mary S. Taliaferro Hardy, Hampton, Virginia*
89. Lucy Ann Booth  
pastel, 10 x 8 inches  
*William Booth Taliaferro, Norfolk, Virginia*
90. James Kennon Dabney  
c. 1817. pastel  
*Hugh Keane Dabney, Gloucester, Virginia*

#### MATTHEW HARRIS JOUETT (1787/8-1827)

Matthew Harris Jouett was born in either 1787 or 1788 near Harrodsburg, Kentucky. He studied law at Transylvania University in Lexington, Kentucky, and practiced there until the War of 1812, in which he served until 1815. It was after the war, faced with debt and the expenses of a growing family, that he turned to portraiture as more lucrative than law. For the most part self-taught, he did, however, study with Gilbert Stuart in 1816. He is said to have been Stuart's favorite pupil and was strongly influenced by him. He painted prolifically,





114. ALFRED JACOB MILLER  
*The Corcoran Gallery of Art*

Election Scene, Catonsville, Baltimore County



mostly in Kentucky, although he spent some time in Louisiana toward the end of his life. He died in 1827 in Lexington, a young man at the height of his career.

91. Patrick Henry Darby, Esq.  
28 $\frac{5}{8}$  x 23 $\frac{3}{4}$  inches  
*J. B. Speed Art Museum, Louisville, Kentucky*

#### GEORGE COOKE (1793-1849)

George Cooke was born in Maryland in 1793. His early adult years were spent as a merchant in Maryland and Georgetown, D. C., but when business failures induced him to start copying portraits in 1819, he met with such success that he was soon painting from life. He studied in Europe from 1826-1831, and on his return painted and exhibited throughout the country, especially in the South. He was a prolific artist, facile in landscape and historical painting as well as portraiture. He is perhaps best known today for his charming views of the cities and towns he visited. He had hoped to settle permanently in Athens, Georgia, but such plans were interrupted by his death in New Orleans from Asiatic cholera in 1849. He is buried in Prattville, Alabama, where many of his paintings were exhibited in an art gallery built by his patron, Daniel Pratt.

92. Tallulah Falls, Georgia  
c. 1834. 35 x 28 $\frac{1}{4}$  inches  
*Georgia Museum of Art, Athens*

#### GEORGE CATLIN (1796-1872)

George Catlin was born in Wilkesbarre, Pennsylvania, in 1796. He trained to be a lawyer, and actually practised law until 1823 when he went to Philadelphia to devote full time to painting. He concentrated on portraits and miniatures, working in Albany, Washington and Richmond as well as Philadelphia. Quite by chance he observed a delegation of Indians from the West en route to Washington, which so fired his imagination that he spent the eight years following 1830 living in the West among them, painting portraits and making sketches of

their villages and customs and the wild terrain of the West. These he brought back East, touring widely in the United States with his collection, and later in Europe, lecturing and writing on the theme of the American Indian. Much of this collection is now in the Smithsonian Institution. The first of four painters who concentrated on the Indian, his versions were often sketched hurriedly and his subjects chosen for their picturesque and dramatic rather than scientific significance.

93. The Virginia Constitutional Convention of 1829-30  
1830. watercolor on paper, 21 $\frac{5}{8}$  x 32 $\frac{7}{8}$  inches  
*The New-York Historical Society, New York*

#### HENRY BREINTNALL BOUNETHEAU (1797-1877)

Although Henry Breintnall Bounetheau, born in Charleston, South Carolina, in 1797, spent his early life as a painter of miniatures and crayon portraits, the greater part of his income during most of his life came from following the profession of accountant. His wife, Julia Clarkson Dupré, was also a recognized artist, and together they gave classes in drawing and oil painting in the Charleston Academy of Design for some time after 1855. He died in Charleston in 1877.

94. Mrs. Henry B. Bounetheau  
watercolor on ivory, 4 $\frac{5}{8}$  x 3 $\frac{1}{4}$  inches  
*National Collection of Fine Arts, Washington, D. C.*

#### OLIVER TARBELL EDDY (1799-1868)

Oliver Tarbell Eddy was born in Greenbush, Vermont, the son of Isaac Eddy, an engraver and printer from whom he received his first art instruction. He left Vermont in the early 1820's, exhibiting at the National Academy in New York City in 1827. He painted in New Jersey and Maryland, and finally settled in Philadelphia from 1850 until his death in 1868. He worked both as an engraver and as a portrait painter.

95. Jane Rebecca Griffith  
oil on panel, 49 x 36 inches  
*The Maryland Historical Society, Baltimore*



NICOLINO V. CALYO (1799-1884)

Calyo was born in Naples, Italy, and studied at the Naples Academy before coming to this country in the early 1830's. He was painting in Baltimore in 1835 and in New York late in the same year when he recorded New York's great fire. He was a most versatile worker, listed as a portrait and miniature painter, as well as a historical, landscape and panoramic artist. He is best known for his views of Baltimore, New York and Philadelphia, but he painted also in Charleston and Richmond. He died in New York in 1884.

96. View of Baltimore in 1837  
gouache, 11 $\frac{1}{4}$  x 16 $\frac{3}{4}$  inches  
*The Maryland Historical Society, Baltimore*

UNIDENTIFIED (Maryland, 1827)

97. Fire in the Warehouse of Henry Webb & Company, Baltimore, Maryland  
21 $\frac{1}{8}$  x 26 $\frac{1}{8}$  inches  
*The Maryland Historical Society, Baltimore*

WILLIAM JAMES HUBARD (1807-1862)

William James Hubbard in later life shrouded his origin in mystery, but the story as it is now known reads like a tale from Dickens. As a child prodigy, clever at cutting silhouettes, he was exploited by a Mr. Smith who travelled with him throughout England and finally brought him to America in 1824. Hubbard broke with his manager after three years in New York and Boston and, encouraged by Gilbert Stuart, became a portrait painter. By 1830 he was exhibiting in Boston and had moved on to Philadelphia where he was helped by Thomas Sully. He was back in England from 1826-28 and, on his return, worked first in Philadelphia and Baltimore, then settled in Virginia. He is especially known for his small full-length portraits with background landscapes or interior settings. They are usually presented in a strong chiaroscuro. A second trip to Europe interested him in sculpture. Around 1854 he established a studio in Richmond in which his later years were spent casting bronze copies of the Houdon statue of Washington. During the Civil War he produced ammunition in his foundry for the

Confederate Government and in 1862 was killed by an explosion in his laboratory.

98. John C. Calhoun  
c. 1830. oil on panel, 19 $\frac{1}{2}$  x 14 $\frac{5}{8}$  inches  
*The Corcoran Gallery of Art, Washington, D. C.*
99. Robert Gilmore II  
oil on panel, 20 $\frac{3}{4}$  x 14 $\frac{3}{4}$  inches  
*The Baltimore Museum of Art, Maryland*
100. Mann S. Valentine II and William J. Hubbard  
c. 1852. 24 x 24 inches  
*The Valentine Museum, Richmond, Virginia*

UNIDENTIFIED (Maryland, 1838)

101. Massachusetts Troops before the Washington Monument  
16 x 20 inches  
*The Maryland Historical Society, Baltimore*

JOHN GADSBY CHAPMAN (1808-1889)

John Gadsby Chapman was born in Alexandria, Virginia, in 1808. He studied under George Cooke and Charles Bird King, and for a brief time at the Pennsylvania Academy. After rounding out his training in Rome and Florence, he returned to this country in 1831, working mostly in New York City and Washington but also in his native Virginia. In his own time he was widely known for the historical painting, *The Baptism of Pocahontas*, in the Rotunda of the U. S. Capitol and for his 1400 illustrations in Harper's *Family Bible* published in 1846. He was America's first important book illustrator, but he also achieved recognition as a portrait and landscape painter. In 1848 he returned to Rome, where he lived for many years. He died in Brooklyn in 1889.

102. Mount Vernon from the River  
c. 1834.  
*Chauncey Stillman, by courtesy of The Virginia Museum of Fine Arts, Richmond*
103. View of Yorktown  
c. 1834.  
*Chauncey Stillman, by courtesy of The Virginia Museum of Fine Arts, Richmond*
104. Washington's Tomb  
c. 1834.  
*Chauncey Stillman, by courtesy of The Virginia Museum of Fine Arts, Richmond*



105. Hannah Lee Washington  
1836. 30 x 25 inches  
Mr. and Mrs. L. B. Alexander, Charles Town,  
West Virginia

#### EDWARD TROYE (1808-1874)

Edward Troye, son of the French artist Jean Baptiste de Troy, was born in Geneva, Switzerland. He came to Philadelphia in 1828 and was the first artist in the country to specialize in animal painting. From 1835 on he travelled through the South, painting the thoroughbreds on the most important stud farms in the vicinity of Charleston and New Orleans, and in Kentucky where he spent much of his time between 1835 until his death in 1874. He was also a portraitist and figure painter and taught painting from 1849 to 1855 at Spring Hill College in Mobile, Alabama. He excelled in his sporting pictures which have an animation and lustrous quality reminiscent of the greatest English masters of this genre.

106. "Reel"  
1843. 20 x 25 inches  
James S. Abrams, Middleburg, Virginia

#### THOMAS S. OFFICER (c. 1810-1859)

Thomas S. Officer, a miniature and portrait painter, was born in Carlisle, Pennsylvania. The date of his birth is uncertain, as are details of his early career. He was working in Philadelphia in 1834, in Mobile, Alabama, in 1837, in Richmond in 1845, and in New York from 1846 to 1849. Some sources dubiously place him in New Orleans, Mexico and Australia, but a B. P. Avery, writing in the *Overland Monthly* for July 1868, has this to say of him: "One of the earliest California artists of whom we have any knowledge, after Jowett and Nahl, was Thomas S. Officer, a native of Pennsylvania, a pupil and friend of the venerable Sully, a native of Philadelphia, and associate of Peale's, an excellent miniature painter, and a man of much intelligence and enthusiasm in Art. He came here in 1849, resisted the goldmining rage, followed his profession with tolerable pecuniary success until 1859, and then died in a public hospital a melancholy victim of intemperate habits."

107. A Lady  
watercolor on ivory,  $3\frac{5}{16}$  x  $2\frac{11}{16}$  inches  
National Collection of Fine Arts, Washington, D. C.

#### ROBERT BRAMMER (active 1839-1853) and AUGUSTUS A. VON SMITH (active 1835-?)

Not much is known about Robert Brammer and Augustus von Smith. The name of the former, Robert Brammer, is connected with Louisville, Kentucky and New Orleans. In 1842 he was a member of the firm of Brammer and von Smith, portrait painters in New Orleans, and on his return from a trip to the North in 1847, he was mentioned again in New Orleans as a landscape painter. He died in 1853 in Biloxi, Mississippi. Von Smith lived in Vincennes, Indiana from about 1835 to 1842, when either he or his son, who is said to have been an artist also, turned up in New Orleans in 1842 as a member of the firm of Brammer and von Smith.

108. Oakland House and Race Course,  
Louisville, Kentucky  
1840.  $28\frac{1}{4}$  x  $35\frac{1}{4}$  inches  
J. B. Speed Art Museum, Louisville, Kentucky

#### C. (?) M. FORTEZA (?) (active c. 1830-40)

Nothing is known of the background of Forteza—even his given name is in doubt. The *Tavern Scene*, judging from styles of dress and coiffure, could have been painted in the 1830's. The subject of the scene and the characters depicted suggest a locale in the Mississippi River Valley.

109. Tavern Scene  
Mr. and Mrs. W. E. Groves, New Orleans,  
Louisiana

#### UNIDENTIFIED (Virginia, mid 19th C.)

110. A Virginia Spring  
 $22\frac{1}{2}$  x  $29\frac{1}{2}$  inches  
Argosy Gallery, New York, New York

#### UNIDENTIFIED (c. 1850)

111. The "Belle Creole" at New Orleans  
35 x  $46\frac{1}{2}$  inches  
Mrs. Emily Crane Chadbourne, Washington, D. C.



J. (?) TAYLOR (active 1851)

Nothing is known of the painter of this scene in the life of the redoubtable Virginia hero of the Revolution, Peter Francisco, who fought off single-handed an advance patrol of Tarleton's troupes. This is one of several paintings and prints dating from 1813 on, which memorialize this daring episode.

112. The Peter Francisco Incident  
1851. 27 $\frac{3}{4}$  x 36 $\frac{1}{4}$  inches  
*Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia*

UNIDENTIFIED (Georgia, c. 1854)

113. Second Cataract of Tallulah  
watercolor on paper, 21 $\frac{3}{4}$  x 28 $\frac{1}{4}$  inches  
*Abby Aldrich Rockefeller Folk Art Collection, Williamsburg, Virginia*

ALFRED JACOB MILLER (1810-1874)

Noted for his graphic portrayal of the scenery and life of the early West, Alfred Jacob Miller, son of a grocer, was born in Baltimore in 1810. A pupil of Thomas Sully in 1831 and 1832, he became a competent portrait painter. He studied in Europe during 1833-34. Returning to Baltimore in 1834, he sold copies of famous paintings from his studio over George Willig's music store, and illustrated sheet music for his landlord. In 1837 he moved to New Orleans where he returned to portrait painting. There he met Captain William Drummond Stewart, heir to a Scotch Baronetcy with a fondness for exploring the American West. Stewart engaged Miller to accompany his expedition and record the scenery and events of the trip. The lively sketches made on this trip are among the earliest records of the West before it was invaded by the white man. After visiting Stewart in Scotland in 1840, Miller spent the winter of 1841 in London. That spring he returned to Baltimore and to the settled life of a provincial painter. He exhibited in Baltimore, Philadelphia and New York and from records in his account book kept from 1846 to 1870 apparently made a respectable living for a painter. From this period date several hundred portraits as well as the watercolors of western life. Miller died in Baltimore in 1874.

114. Election Scene, Catonsville, Baltimore County  
c. 1869. oil on panel, 11 $\frac{1}{4}$  x 15 $\frac{1}{2}$  inches  
*The Corcoran Gallery of Art, Washington, D. C., gift of Lansdell K. Christie*

GEORGE CALEB BINGHAM (1811-1879)

George Caleb Bingham, recognized now as one of the outstanding painters of genre and political scenes of the middle 19th century, started his artistic career as a self-taught portrait painter, and throughout his life depended on that skill to make a living.

Born in 1811 on a farm west of Charlottesville, Virginia, he was taken with his family in 1818 to Franklin, Missouri, a bustling frontier town where he must have watched and mingled with the earthy characters along the river he was later to perpetuate on his canvasses. At the age of sixteen he was apprenticed to a cabinet-maker in Boonville, Missouri, but by 1833 he was painting portraits in "upper towns" on the Missouri River and was well-launched on his chosen profession. He studied briefly at the Pennsylvania Academy of the Fine Arts in 1838, and in 1840 a group of his paintings were exhibited for the first time at the National Academy of Design in New York. After painting four years in Washington without appreciable recognition, he returned to Missouri, and it was from 1845-47 that his work in genre and political subjects developed. The more popular of these became widely known through the engravings distributed by the American Art Union and other print sellers in New York. He studied abroad at Düsseldorf from 1856-59, but on his return he took an active part in the political life of Missouri which infringed on his artistic output although many of his best-known canvasses were painted in this period. He died in Kansas City in 1879.

115. Self-portrait  
1835. 28 x 22 $\frac{1}{2}$  inches  
*City Art Museum of St. Louis, Missouri*

116. Raftsmen Playing Cards  
1851. 17 $\frac{3}{4}$  x 20 $\frac{1}{4}$  inches  
*Paul Moore, Jr., Indianapolis, Indiana, by courtesy of the Yale University Gallery*



GEORGE PETER ALEXANDER HEALY  
(1813-1894)

Born in Boston in 1813, George Peter Alexander Healy, with little or no training, began painting in that city at the age of 17. He was warmly encouraged by Thomas Sully and in 1834 sailed for France to study under Baron Gros. This discipline, combined with studious copying in the Louvre, perfected his skill, and after eight years in Europe and England he had already become a fashionable and internationally known portraitist and painter of historical scenes. He returned to America in 1842 where he filled innumerable commissions in Washington and in

most of the important cities along the eastern seaboard and throughout the South. He made Chicago his home from 1854-67, then moved his family to Rome and finally to Paris in 1873. He came back to Chicago in 1892 and died there two years later. In his sixty years of prolific painting he crossed the Atlantic at least thirty-four times, visiting most of the capitals of Europe and painting the royalty and the more important statesmen and professional figures of his time.

117. President Polk

1846. 30½ x 25½ inches

*The Corcoran Gallery of Art, Washington, D. C.*



123. FRANK BLACKWELL MAYER      Leisure and Labor  
*The Corcoran Gallery of Art*



RICHARD CLAGUE (1816-1878)

Richard Clague was born in Louisiana in 1816. He studied with Ernest Hébert in Paris and at the École des Beaux Arts, returning to New Orleans where in 1851 he advertised as an artist and teacher. Details of his career are not numerous, although it is known that in 1861 he was serving as an officer in the New Orleans Blues. He exhibited in New Orleans in 1867 and in 1871, and is best known for his local scenes of New Orleans and poetic landscapes of the Louisiana countryside.

118. Trapper's Cabin, Louisiana  
12 x 16 inches  
*Mr. and Mrs. W. E. Groves, New Orleans, Louisiana*

UNIDENTIFIED (c. 1860)

119. Mount Vernon, Home of George Washington on the Potomac River  
17½ x 26¼ inches  
*Chicago Historical Society, Illinois*

EASTMAN JOHNSON (1824-1906)

Jonathan Eastman Johnson (he dropped the first name) was born in rural Maine in 1824 of intelligent parents who soon recognized his aptitude for drawing. At sixteen he was sent to Boston to work with a lithographer, but after two years he set himself up as a portrait draughtsman in crayon, working in New England and Washington with such success that by 1849 he was able to finance a trip to Europe. He studied first in Düsseldorf, sharing a studio with Leutze, then, after trips to England, France and Italy, settled down for four years at The Hague. Here he fell under the spell of Rembrandt and the Dutch genre painters and developed a skillful technique in oils. He became so popular he was given the nickname "The American Rembrandt," and was offered the post of Court Painter. He refused, however, returning to America in 1855. Although he painted portraits throughout his long life, and in later years concentrated almost exclusively in portraiture, the period from 1856 through the Seventies found his style in genre developing to a remarkable degree. He painted Indians and

scenes of frontier life in Wisconsin, stories of Negro life in the South, and customs of farm folk in New England. His portraits, though excellent likenesses, rarely rose above formula paintings, but in his genre canvasses one often finds a fine unity of tone and mood that reaches toward objective realism. He died in New York City, his home for many years, in 1906.

120. Mount Vernon Kitchen  
1864. oil on pressed board, 13 x 21 inches  
*Mount Vernon Ladies' Association, Mount Vernon, Virginia*

HENRIETTA FOXHALL MCKENNEY  
(1825-1887)

Henrietta Foxhall McKenney was born in Georgetown, D. C., on Nov. 11, 1825, in what was to be her lifetime residence, 124 Dumbarton St. (now 3123 Dumbarton Ave.). She was the daughter of Samuel and Mary Ann (Foxhall) McKenney, and a favorite granddaughter of the famous ironmaster, Henry Foxhall, who had been drawn by St. Mémin and whose name is preserved in Foxhall Road, N.W. Miss McKenney married a prominent doctor, Charles Hartwell Cragin. She died on Feb. 2, 1887. Miss McKenney's landscapes, of which five are known, were probably dependent to some extent on print sources, like those of other amateurs of the period, but her views of Mt. Vernon (1840), Harper's Ferry (1841) and the harbor view of what may be the city of Baltimore (1845) seem to incorporate as well a strong element of personal observation.

121. "The Silver City" (Baltimore ?)  
29 x 41¼ inches  
*Mrs. McCook Knox, Washington, D. C.*

RICHARD CATON WOODVILLE  
(1825-1856)

Richard Caton Woodville was born in Baltimore in 1825. He studied at St. Mary's College to enter the medical profession, but subsequently decided on a career in art. He had access to the fine Dutch genre paintings in the Robert Gilmor Collection in Baltimore, at that time one of the best in the country, and it is thought





122. RICHARD CATON WOODVILLE      *Waiting for the Stage*  
*Lent by Mrs. Robert Hugh Williams*



that his predilection for genre painting was formed at this time. At the age of twenty he went to Düsseldorf to study, and after six years in Germany moved on to Paris and to London. During these years he sent a number of paintings to American exhibitions, although he made only two short visits to the States himself. His work became well-known, and popular engravings were distributed through the American Art Union. His premature death in London in 1856 cut short a promising career. His canvasses, telling stories of past and contemporary life, were carefully composed and painted with a fresh and clear color. They exerted an influence on genre painting which continued long after his death.

122. *Waiting for the Stage*

1851. 15 x 18½ inches

*Mrs. Robert Hugh Williams, Madison, Wisconsin*

FRANK BLACKWELL MAYER (1827-1899)

Frank Blackwell Mayer was born in Baltimore in 1827 and studied there with Alfred J. Miller before leaving for Paris. He spent most of his life painting in Paris, Baltimore and Annapolis,

although in 1851 he travelled to the Territory of Minnesota to record the festivals and customs of the Dakota Indians. He made sketches and took copious notes on this trip which he published under the title, *With Pen and Pencil on the Frontier*. In his own time, he was best known for his scenes based on Colonial history, but today he is remembered for his Indian scenes and for the small genre paintings that are reminiscent of Mount in their humorous anecdotal vein. He died in Annapolis in 1899.

123. *Leisure and Labor*

1858. 15½ x 23 inches

*The Corcoran Gallery of Art, Washington, D. C.*

HELEN M. KINGMAN (c. 1830-?)

Very little is known about Helen M. Kingman. She is said to have been a native of Missouri, and an old label attached to the reverse of the landscape in this exhibition states that the view was painted when she was fifteen years old.

124. *Mississippi River Landscape*

1845. 22¾ x 29¼ inches

*Collection of Edgar William and Bernice Chrysler Garbisch, Cambridge, Maryland*



# List of Lenders

## *Institutions*

ABBY ALDRICH ROCKEFELLER FOLK ART COLLECTION, Williamsburg, Virginia  
AMHERST COLLEGE, Massachusetts  
ARGOSY GALLERY, New York, New York  
THE BALTIMORE MUSEUM OF ART, Baltimore, Maryland  
BROOKLYN MUSEUM, Brooklyn, New York  
CAROLINA ART ASSOCIATION, Charleston, South Carolina  
CHICAGO HISTORICAL SOCIETY, Illinois  
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MOUNT VERNON LADIES' ASSOCIATION, Mount Vernon, Virginia  
MUSEUM OF FINE ARTS, Boston, Massachusetts  
NATIONAL COLLECTION OF FINE ARTS, Washington, D. C.  
NATIONAL GALLERY OF ART, Washington, D. C.  
THE NEW-YORK HISTORICAL SOCIETY, New York  
THE PEABODY INSTITUTE (courtesy of The Maryland Historical Society, Baltimore)  
PHILADELPHIA MUSEUM OF ART, Pennsylvania  
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SMITHSONIAN INSTITUTION, Washington, D. C.  
J. B. SPEED ART MUSEUM, Louisville, Kentucky  
THE VALENTINE MUSEUM, Richmond, Virginia  
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THE WALTERS ART GALLERY, Baltimore, Maryland



WORCESTER ART MUSEUM, Massachusetts

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MRS. L. B. ALEXANDER, Charles Town, West Virginia

MRS. JOHN WILLIAMS AVIRETT, II (courtesy of The Maryland Historical Society, Baltimore)

JOHN BAYLOR, Baltimore, Maryland

WILLIAM F. BROADNAX, III (courtesy of The Virginia Museum of Fine Arts, Richmond)

"BROOK HILL," Richmond, Virginia, Home of the Stewart Family

MRS. THOMAS G. BUCHANAN (courtesy of The Maryland Historical Society, Baltimore)

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MORRIS SCHAPIRO, Ellicott City, Maryland

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JOHN C. WINDER, Washington, D. C.

MR. AND MRS. RICHARD CHEW ZANTZINGER, Upper Marlboro, Maryland



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